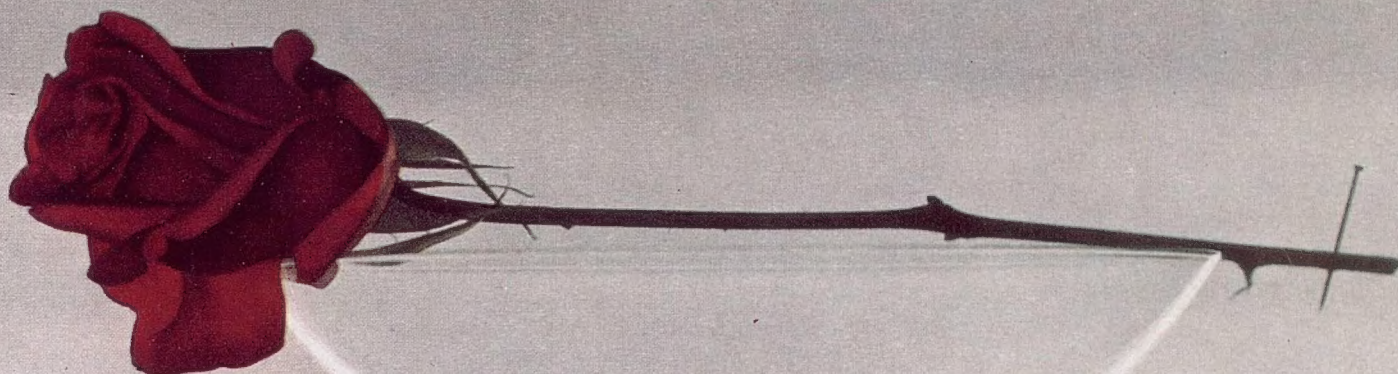


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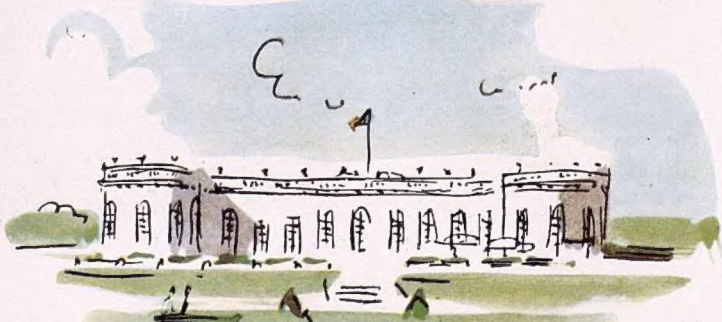





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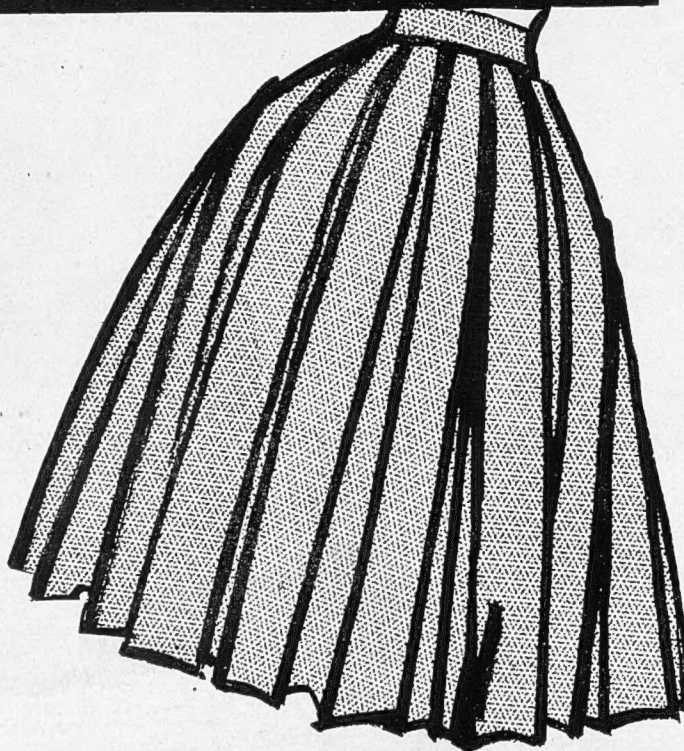
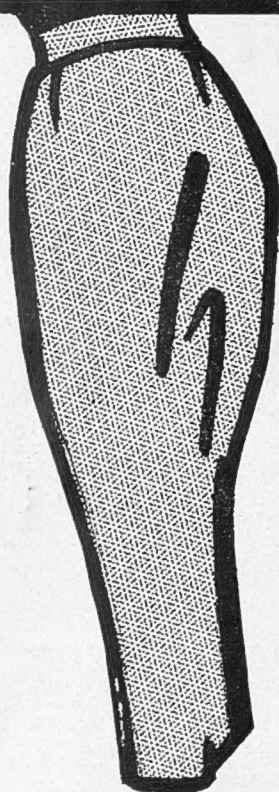


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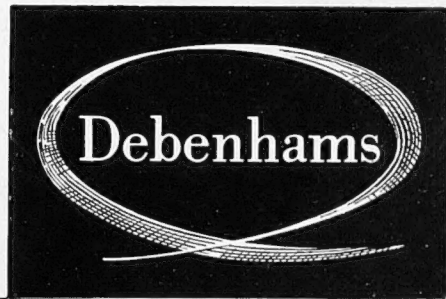
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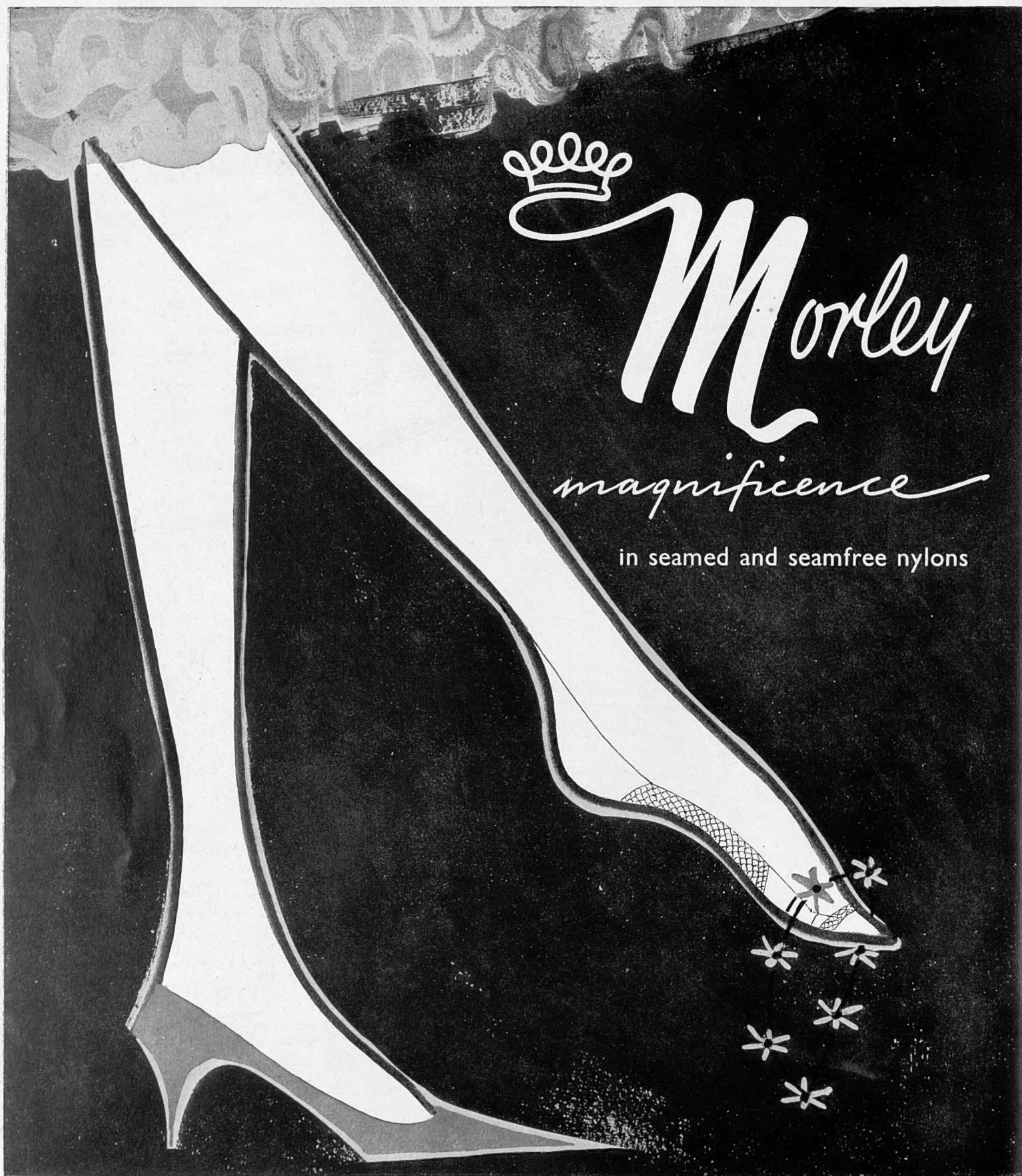
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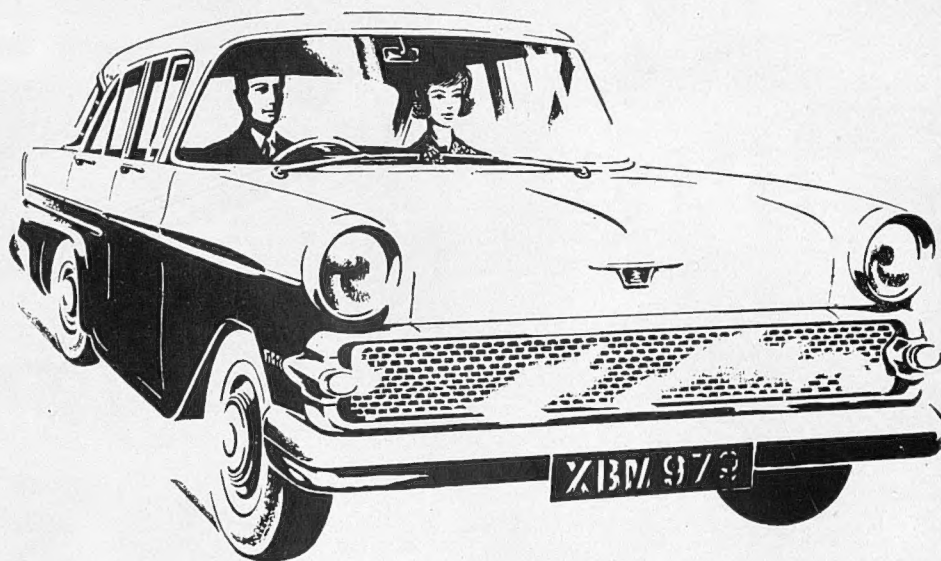
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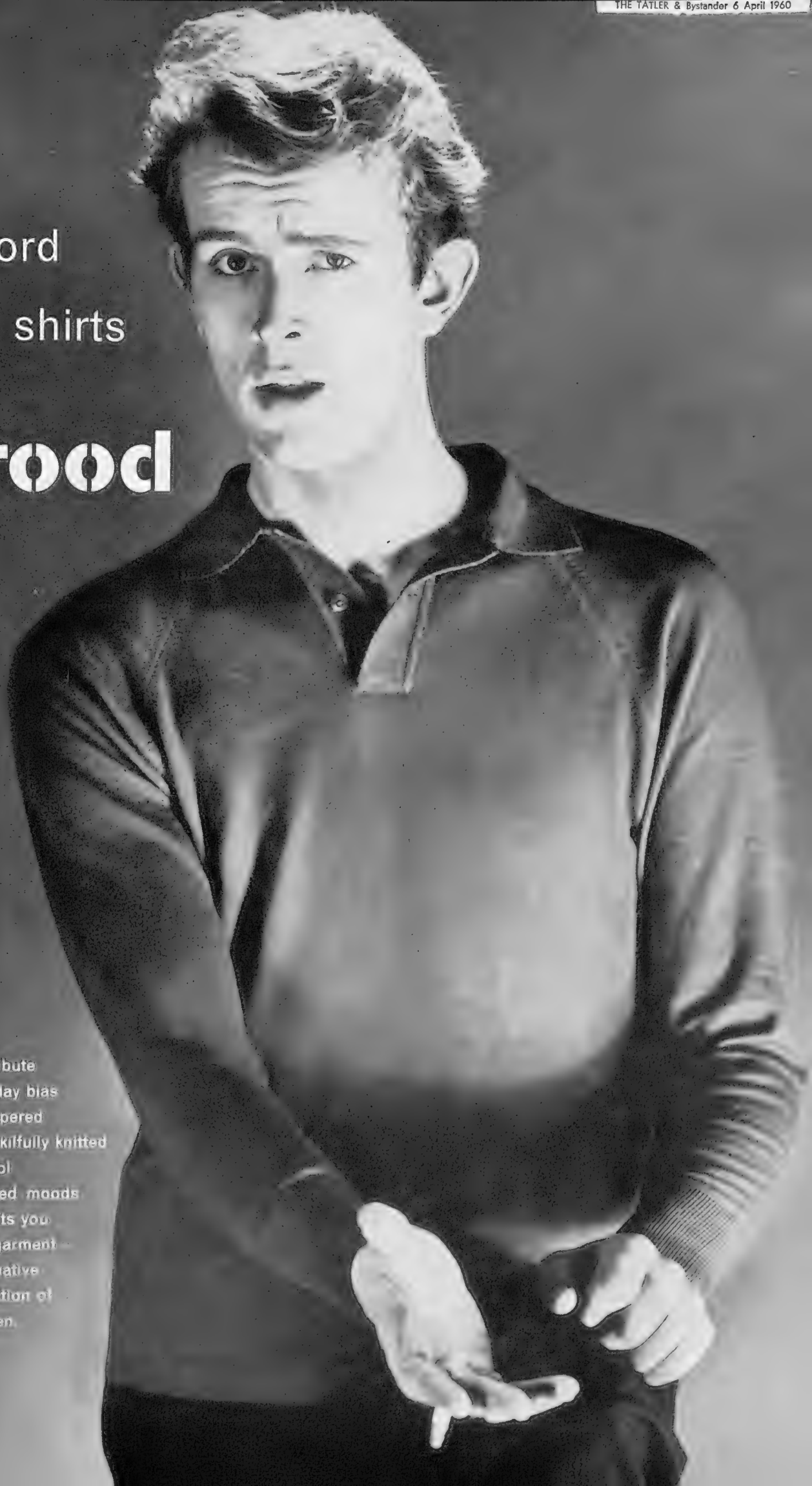
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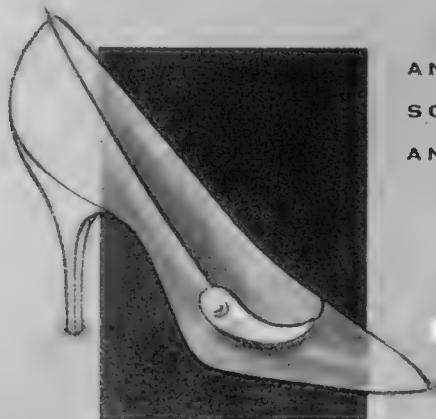
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London Season Number

Volume CCXXXVI Number 3058

6 APRIL 1960

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THE BEST YEARS OF THEIR LIVES



A champagne glass, but nearly empty. A red rose, but wilting. The medicinal glass, but expected to do a lot more than counteract "excessive acidity," as the ads. put it. This conception of The Season & The Pace was photographed by Colin Sherborne. Champagne glass by Hevl's. £2 1s. 6d.

TEENAGERS get all the attention nowadays. But . . . (profound sociological observation coming up) . . . there are teenagers and teenagers. There are the ones who go in for Espresso exploits and the ones who come out during the Season. Just which set has the more exhausting time is a difficult point to decide, as will be quickly appreciated by anybody who studies the colour illustration to *The Season & The Pace* (facing page 33). The idea was to show just how much rich food a girl can get through on the social round, and Priscilla Conran's picture duly assembles one deb's total consumption. . . . A practical P.S. is provided by Pamela Vandyke-Price who recommends *Wines for the Season* (page 33). . . . The first big turn-out is of course Queen Charlotte's ball and (though the Espresso set would never believe it) some of the deb's are making their dresses. Desmond O'Neill photographed them at work, hence *A dress for the night* (page 30). . . . The question of escorts inevitably follows and as it happens 1960 is a vintage year for the number of bachelor peers come of age. To see who they are, join *The Twenty-one Club* (page 34). . . .

One of the things that brings foreigners to London during the Season is not the pageantry or the social side but the bespoke trade. You can have almost anything made to measure in London, from boots to bagpipes—and some people *do* want bagpipes as you will discover from Ronald Cohen's photographic survey, *One-off is One up* (page 37). . . . And talking about being one up, how many of the characters on pedestals can you recognize in *Londoners*, this week's refreshing fashion treatment? (page 50). . . . For the newest Londoner of all (name of Andrew) another Cecil Beaton picture is on page 26. . . .

Looking ahead to the Season brings discussions of holidays, and for those who plan to stay this side of the Channel this year Penelope Turing suggests that they can still have the fun of crossing the water. She writes about *Those British Isles* (page 42). There are also some ideas for bad sailors. . . .

Next week:

Good looks (a full section on beauty). . . . Good form (a look at what the trade calls "foundation garments"). . . . Good times for swots (or, the student is getting the upper hand at Cambridge). . . .

P.S.:

Mrs. P. de Zulueta writes: "You are always publishing my husband's name wrong. . . . He is Mr. Philip de Zulueta (not Peter, that's his cousin) and it causes endless confusion." Apologies to all concerned, and to make things clearer the Hon. Rosalie Hennessy (page 493, 16 March) is the sister of Mrs. Philip de Zulueta, and it is Mr. Philip de Zulueta who is the Prime Minister's secretary.

GOING PLACES

SOCIAL EVENTS

Silver Arrow Ball, Grosvenor House, 21 April, in aid of Harrow School Clubs. Tickets: £2 5s. from Miss A. Stevenson, 47 Pont St., S.W.1.

Débutante Dress Show (Belinda Belville models), Berkeley Hotel, 25 & 26 April. Tickets: £1 5s. from Mrs. Peter Foster, N.S.P.C.C., Leicester Sq., W.C.2.

Geranium Dance for young people, Hurlingham Club, 25 April, in aid of Greater London Fund for the Blind. Tickets: £1 15s. (including supper); Mrs. Vera Biggs, 2 Wyndham Pl., W.1.

Hunt Ball. Trinity Foot Beagles at 6 Hamilton Place, 27 April. Tickets: 3 gns. from Miss Sarah Maxwell, 16 Elvaston Pl., S.W.7.

SPORT

Golf: Northern Open Championship, Dornoch, Sutherland, 12-14 April. **Tennis**: North of England Hard Court Championships, Southport, 14-19 April.

Ski-ing: Scottish Kandahar (Open Amateur), Glencoe, Argyll, 17 April. **Motor Racing**: International Meeting, Goodwood, 18 April.

Point-to-Points: Berkeley Hunt, Woodford, Glos, 9 April; Atherstone Hunt, Clifton-upon-Dunsmore, 16 April; Pytchley Hunt, 23 April.

MUSICAL

Covent Garden Opera: *Parsifal*, 6 p.m., 19 & 22 April. *Macbeth*, 7.30 p.m., 8, 11, 14, 16, 20 April. (cov 1066.)

Royal Ballet, Covent Garden: Ballet gala for General de Gaulle, 9.15 p.m., 7 April. New work, *Le Baiser de la Fée* (Stravinsky-MacMillan), with *La Fête Etrange* and *Pineapple Poll*, 7.30 p.m., 12 April.

Royal Festival Hall: Lecture-recital on *Parsifal*, Else Mayer-Lisumann, 8.15 p.m., 8 April; **Hugo Wolf Centenary** programme, Elisabeth Schwarzkopf, 7.30 p.m., 10 April. (WAT 3191.)

Royal Albert Hall: *The Gay Tyrolean*, singers & dancers, 7.30 p.m., 10 April. (KEN 8212.)

York Minster: Bach's *St. Matthew Passion*, 10 April.

ART

Epstein Collection of Primitive and Exotic Sculpture, Arts Council

Gallery, St. James's Sq., S.W.1. **West Coast Hard-Edge** (Abstract Classicists from Los Angeles), I.C.A. Gallery, Dover St., W.1.

Denis Wirth-Miller (paintings), Lefevre Gallery, Bruton St., W.1. Starts 7 April.

Concert
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BALLET
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FIRST NIGHTS

Old Vic. *What Every Woman Knows*, 12 April.

Haymarket Theatre. *The Ages Of Man*, 13 April.

Prince's Theatre. *Johnny The Priest*, 19 April.

Coliseum. *The Most Happy Fella*, 21 April.

THEATRE

From reviews by Anthony Cookman. For this week's see page 57.

Follow That Girl. "... the touch of magic is missing... Faintly charming whimsy... Mr. Slade's music flows easily." Peter Gilmore, Susan Hampshire, Marion Grimaldi. (Vaudeville Theatre, TEM 4871.)

The Amorous Prawn. "... a hearty farce packed with stuff that keeps the audience laughing." Evelyn Laye, Stanley Baxter, Walter Fitzgerald (Saville Theatre, TEM 4011).

CINEMA

From reviews by Elspeth Grant. For this week's see page 58.

G.R. = General release

Sink The Bismarck! "... admirably scripted, directed and acted... mounting excitement, effectively sustained to the end." Kenneth More, Dana Wynter, Esmond Knight. G.R.

When Comedy Was King. "... delicious collection of excerpts from comedies of the 'silent' days... sheer comic genius." G.R.



Midsummer Festival on the river at Leksand in Dalarna, Sweden

Festivals in miniature

by DOONE BEAL

LITTLE festivals, like little vegetables, often have better flavour than the big ones. In the same context a market day in a small provincial town can often yield more colour than a capital city turn-out. It is with this in mind that I bypass the great festivals of Bayreuth and Salzburg, and list a few of the less obvious European occasions which could be worth a small detour.

Traditional: In Belgium, the Bruges Pageant of the Holy Blood, on 9 May, is one of the great religious festivals; and on 31 July in Furnes, there is the Procession of the Penitents. In Austria, the Guarderfest of cock fighting, folk dancing and beer tasting at Zell am Ziller, in the Tyrol, takes place on 6 to 8 May; the folk festival at Villach, in the province of Carinthia is in July. In France, one of the most flavour-some areas is the Camargue, where on 24 and 25 May, at Saintes Maries de la Mer, gipsies make pilgrimage to worship St. Sarah, their patron saint. On 29 June, the Fisherman's Pardon is observed in the little canal city of Sète. On 3 July, there is the blessing of the boats at Palavas, and the donkey procession at Carcas sonne.

In Spain, the *Ferias* of Seville draw crowds from all over the world. Rather more off-beat is the *Romeria* at Almonte, near Huelva, which culminates in processions of horsemen and covered wagons on Whit-Sunday, and where also every girl is supposed to get her man—or else. Corpus Christi, on 16 June, is celebrated especially in Granada, Toledo and in Sitges, with a huge flower fair. The bull festival at Pamplona, when the bulls are run through the streets before the fight, takes place on 7 July. In Portugal during the second half of

June, the festival of the sea saints Anthony, John and Peter, in Lisbon, is worth seeing. Lisbon is one of the few great harbours left which still shelter a fleet of old sailing schooners which fish for cod on the Newfoundland Banks.

Italy is a land of feasts and festivals too numerous to list, but remember 2 July and 12 August, for the *Corso del Palio* in Siena, culminating in a spectacular horse race, in traditional costume, in the Piazza del Campo. Nearby, in Arezzo, the *Giostra del Saracino* is performed on the first Sundays of June and September. In Sweden, Walpurgis Eve, 30 April, derives from a heathen ritual celebrating the end of winter, with bonfires and processions—see it at its best in the university towns of Uppsala and Lund. Finally, midsummer night is celebrated all over Scandinavia and don't expect to get much sleep.

Music and Drama: On Sunday, 22 May, a solitary but interesting guitar recital is given by Gomez in St. Michael's Cave, Gibraltar. In Sweden, the Stockholm Festival is held from 29 May to 12 June; pearl of this is the season of little opera at Drottningholm, on Lake Malar. Denmark's music and art festival is in the last two weeks of May. In Norway, Bergen celebrates music and folk lore from 27 May to 12 June. An interesting event in Finland is the music festival at Savonlinna Castle, in the eastern lake district, 27 June to 10 July. The Holland Music festival, with the magnificent Concertgebouw as well as other orchestras, is from 15 June to 15 July, in Amsterdam, Rotterdam, the Hague and Utrecht. In Italy, open air opera in the Roman arena of Verona takes place in July. This is such a collectors' piece that you should lose no time in booking

accommodation, as also in Greece for the Athens festival (second half of August), with concerts and plays performed in the ancient Herodus Atticus theatre at the foot of the Acropolis. Classical plays are performed in the Epidaurus theatre in the last half of June.

In Ireland, at Wexford, there is a music and opera festival from 30 October to 6 November. It is informal and charming to the extent that the prima donna is quite likely to continue an impromptu performance in one of the pubs afterwards.

Food and Wine: The wine festivals of Germany are some of the most worthwhile, and an interesting one is at Dürkheim, round about 30 September. Lovers of bucolic pleasures should not ignore the Oktoberfest in Munich, starting at the end of September. In Greece, a wine festival is held in the park of the Byzantine monastery at Daphni, throughout September. In Yugoslavia, Ljubljana celebrates the grape harvest from 27 August to 4 September. You can taste the first oysters of the season in Ireland at Clarenbridge, Co. Galway, on

3 September—an occasion attended by the Mayor in full regalia and just about everybody else.

Trade Fairs: What must be one of the prettiest little fairs in Europe is held at Delft, Holland, at the end of August and beginning of September; it is confined entirely to antiques. On the contemporary front, Finland holds a design cavalcade in Helsinki from 11 to 24 September—an exhibition which could probably anticipate the interior décor of five years hence. In Norway, a similar exhibition takes place in Oslo from 20 August to 20 September. In Sweden there is another throughout September in Stockholm.

Festival Services, of 32 Beauchamp Place, S.W.1, can also supply useful information about Europe's art festivals, and can also book tickets for any theatre in Europe as well as transport. Finally I commend to your attention the excellent Fodor Guides, published by Newman Neame, for a mine of information on where to eat, when to go, what goes on and what it costs. They have just added volumes on Greece and the West Indies to their list. Volumes are revised each year.



GOOD EATING

by JOHN BAKER WHITE

C.S. = Closed Sundays

W.B. = Wise to book a table

Waldorf Restaurant, Aldwych. (TEM 2400.) Restaurant C.S. Grillroom open Sundays. The restaurant of the Waldorf Hotel was a favourite place for business lunches years ago. Today it is making a come-back under new direction, serving the sort of straight-forward food that goes well with a working day, including a Stilton on the cheese board. The service is swift and good. A bit too much blue smoke escapes from the working quarters into the restaurant, but that may be a growing pain.

Casa Porrelli, 1a Launceston Place, W.8. Three minutes' walk from Gloucester Road at the High Street Kensington end is the best route to this small and busy restaurant. No place for intimate conversation or a prolonged meal, it does offer good

Italian cooking at reasonable prices and deserves its popularity.

The Gay Hussar, 2 Greek Street. (GER 0973.) C.S. This small restaurant has the best Hungarian cooking in London. There are also Hungarian wines and a brandy rather like *slivovic*. The goulash is the real thing, and so is the filling sweet pepper omelette. In the tradition of Budapest the *gâteaux* are rich and good.

The Vine Grill, 3 Piccadilly Place, W.1. (REG 5789.) C.S. This establishment stands on the same site as the famous Elvino's, and the bar preserves its reputation. The small grillroom upstairs is done up to resemble the saloon of a comfortable yacht, and is deservedly well known for the quality of its meat and cooking. W.B.

Traveller's treat

The Spread Eagle Hotel, Thame, Oxon. (Thame 197.) From Burford to Beaconsfield the A40 trunk road has little to offer in the way of food. The best bet is to turn off and go by Thame to eat at the Spread Eagle, an old coaching house. In its panelled dining-room you will get good English cooking. A choice of roast beef, stewed ox-tail, steak & kidney pie and jugged hare is a typical "remove," with a soured herring in front and a good cheese board behind. W.B. weekends.

At Burford both the Bay Tree and the Lamb, standing next door to one another, serve good English food in beautiful old Cotswold houses.

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Ley—Stapleton: Annabel, daughter of Sir Gerald Ley, Bt., and of Rosemary Lady Ley, of Charlton Horethorne, married David, son of the late Mr. E. E. Stapleton, and of Mrs. Stapleton, of Dun Laoghaire, at Our Lady of the Assumption, Warwick St.



Daintry—Mayhew: Louise Beryl, daughter of Cdr. & Mrs. G. M. Daintry Meades, Mark Cross, Sussex, married Robert Charles Patrick, son of & Mrs. R. E. G. Mayhew, Fletch Sussex; at St. Paul's, Knightsbr

Weddings



Forster—Hawker: Angela, only daughter of Mr. Denis Forster, and of Mrs. Dunc Kessler, of Moore Street, S.W.3, married Anthony, younger son of the late M. Vaughn Hawker, and of Mrs. Arthur Cook, at St. James's Church, Piccadilly, W.



Rawlinson—Spackman: Caryl, daughter of Mr. G. Rawlinson, and of Mrs. R. Radcliffe, of Usk, Monmouthshire, married Capt. Robert Spackman, Royal Artillery, son of Dr. & Mrs. C. Spackman, of Penn Fields, Staffs, at St. Madoc's, near Usk



Atkinson—Gray: Anne Rowena, daughter of Brig. J. G. Atkinson, O.B. & Mrs. Atkinson, of Caversham St. S.W.3, married Nicholas, son of J. G. M. Gray, F.R.C.S., & Mrs. Gray, Lamarsh, Essex, at Chelsea Old Church

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THE TATLER & BYSTANDER
6 APRIL 1960

Favourite's day at the National that made TV history



PHOTOS: DESMOND O'NEILL



BEFORE AND AFTER: Coming out of his stable for the race (top) is the 13-2 favourite Merryman II. In the second picture, still looking unruffled, he is held in the unsaddling enclosure after winning the 1960 Grand National. His jockey, G. Scott, is unmarked too. At left: The winning owner Miss W. H. S. Wallace was interviewed for TV

THE NATIONAL

continued

BY MURIEL BOWEN

I FOUND the people at Aintree even more interesting than the horses. The woman everybody wanted to see was Miss **Winifred Wallace**, owner of the winner **Merryman II**, whom she had broken herself and ridden with the Duke of Buccleuch's hounds. "The country just flashes by on him . . . he stops at nothing," she said to me. "He once took me over a padlocked iron gate—he didn't give me a great deal of choice about it!"

What of his prize of £13,134? "I've got a whole fortnight to think about that—that's when the cheque arrives," laughed Miss Wallace. "But I certainly shall not stint **Merryman's** trainer and jockey."

Miss Wallace, a softly grey-haired woman, is the daughter of **Sir William & Lady Wallace**. Her mother was racing with her, but her father was in the Far East on a business trip. He's head of an engineering firm, and *much* prefers cranes and bulldozers to horses.

Mrs. **Mirabel Topham** saw the race, sitting and watching intently, from the front of her box. Afterwards she had a visit from Mr. **R. A. Butler**, the Home Secretary, & Mrs. **Butler**, whom she entertained to tea. Mr. Butler had earlier walked round part of the course and seen things for himself. "He's very quiet, but he's a very efficient man," Mrs. Topham told me, "and it means a great deal to me when I can impress a man like that."

Mr. Butler isn't madly horsey, though. Several times on the **Earl of Sefton's** stand he put his glasses not on the horses, but on the people. After a couple of seconds he gave up in laughter. They weren't looking at the horses either—they were looking at him!

Mrs. Topham also had those two intrepid horsewomen, Miss **Pat Smythe** and Mrs. **John Waddington** in her box, and **Viscount & Viscountess Leverhulme**, whose **Badanloch** came second in the Grand National, were also there.



The Home Secretary and Mrs. R. A. Butler (right) had tea with Mrs. Topham. He inspected the course



Mr. Peter Moores (son of Mr. Cecil Moores) with his Italian wife. They were married this year



Mr. Robert Hanson, Yorkshire businessman and former joint-Master of the Grove & Rufford Foxhounds



Miss Pat Smythe, watching from Mrs. Topham's box, and (right) Mrs. Peter Dimmock (TV's Polly Elwes)

by day . . .

"It's the best I've ever done in National," Lord **Leverhulme** told me. "**Badanloch** was fairly and squarely beaten by a better horse." Lord **Leverhulme** had shortly to have his leg out of plaster, broke it hunting with his **Cheshire Horse** in January.

Mrs. **Peter Dimmock** (the newly-married Miss **Polly Elwes**) was another of Mrs. Topham's guests. She kept moving her eyes from the course to the television screen. "I was almost squiffy eyed as result," she told me afterwards. "But as it was a special occasion for us I felt duty-bound to watch the set." Her husband arranged the televising. She thought the "moving eye" camera—the one that moved on a track ahead of the horses—the most successful of the B.B.C.'s 16 cameras. As she said: "Times I felt I was out there riding the horse myself!"

Mr. Butler, too, was able to alternate between watching the horses on the course and on television. Mrs. Topham had a television set put in Lord **Sefton's** box for him. But in her own home on the course, **Padbury Lodge**, Mrs. Topham has no TV and never have it put in. "I suppose I'm a coward not to," she said, "but I'd be afraid I'd sit in front of it all day, waiting for it to be better, and it would waste my time."

There were a lot of people who have watched the race so often that they might as well have watched from home, but still they were there. Lord & Lady **Mostyn**, the Dowager Lady **Williams-Wynn**, Mrs. **Patrick McGowan**, wife of the former Irish Finance Minister, who was over from Dublin, Lord **Brocklebank**, Major and Mrs. **H. S. Carey** and Sir **Stanley & Lady Bell**.

Sir **Percy Rugg** was looking very pleased with himself. "He's backed the National winner!" said his host, Mr. **Bernard Shaw** (whose horse **Clear Profit** was third). & Mrs. **Sunley** took a party of 30 up to

and by night



Left: Mrs. Bryan Marshall and Mr. Robin Keith.
Lower left: Miss Patricia Galvin, from California



At Liverpool's Adelphi Hotel for a racing party afterwards were Lady Juliet Fitzwilliam and Earl Jermyn (who are getting married later this month), and (below) Mrs. L. T. Morton and Mrs. T. G. B. McAlpine



London on the race special. "We booked a coach and we had a very good party," Mr. Sunley told me.

Also racing: the Earl of Shrewsbury, Mr. & Mrs. Fulke Walwyn, Mr. H. J. Joel, Mr. Peter Moores and his Italian wife (wearing a man's bowler with a piece of jaunty ribbon on it), Miss Elizabeth Pugh, Lady Joan Gore-Langton, who recently returned from Cyprus (it was her father, the late Marquess of Linlithgow, who bred Merryman II), and Lady Ashcombe, whose Ora won the last race after a thrilling finish.

TRIPLE FIRST NIGHT

In London the week's most exciting social event was the opening of the musical, *Flower Drum Song*. There were three successive evenings of glamour. Princess Margaret and Mr. Antony Armstrong-Jones went to the first, a benefit for King George's Fund for Sailors. The Princess, wearing a strapless taffeta gown of shocking pink, the top of the bodice edged with a paler shade, sat in a box with four friends. The couple shared a

programme and laughed heartily at some of the jokes, especially the one: "Money is like a man's wife. Strangers should not get their hands on it." Friends have commented that Mr. Armstrong-Jones wears his spectacles less and less since his engagement. I noticed he put them on immediately the lights were dimmed, and took them off again before the curtain came down.

Sitting with the Princess and Mr. Armstrong-Jones were Major Sir Ralph Anstruther, Bt., the Hon. Katharine Smith, Mr. Adrian & Lady Mary Bailey, Lord Plunket, and the Hon. Iris Peake.

Before the show Adm. Sir William Tennant, Lord Lieutenant of Worcestershire, & Lady Tennant had a party at the United Service Club. Afterwards one of several parties was given by Mr. Oscar Hammerstein II and Mr. Richard Rodgers. "My worry now is where we should film *Flower Drum Song*," Mr. Hammerstein said. "We ran into a blizzard in Maine when we made *Carousel* there, and lightning rooted up the corn field we planted in Arizona for *Oklahoma*." He lamented

continued on page 26

BRIGGS by Graham





The Royal Family, complete with its newest member. This is another of Cecil Beaton's set of photographs of Prince Andrew. The most popular seems likely to be the delightful shot (opposite) of the baby with his smiling brother, the Prince of Wales

that the weather is never right for the Hammersteins, but being a good American he's doing something about it. "My son has bought a ski slope in New York State . . . and in case there is no snow I've bought him a machine that makes it."

The show has been so buffeted by the critics that I asked some of the audience what they thought of it. "Not bad," was the Duke of Marlborough's reaction. "But it wasn't as good as *My Fair Lady* or *The King And I*." He was there for the third evening performance (an English-Speaking Union benefit of which the Duchess was chairman). His younger son, Lord Charles Spencer-Churchill, was with him, and so

MURIEL
BOWEN
continued



were Mr. Robin & Lady Rosemary Muir, Miss Sarah Wilson (she's a daughter of Mrs. Peter Laycock and is coming out this year), and Miss Anne Larsen.

There were plenty of people eager to agree with the duke's verdict but not Mr. & Mrs. Peter Cadbury at whose home at Sandwich Bay I had first heard the songs. "A charming evening," Mr. Cadbury said. "We weren't at all bored by knowing the music."

The secret of getting the most enjoyment out of *Flower Drum Song* is, I think, knowing the music. It seemed so much more attractive to me here than in New York, where I saw it several months ago. Regard-

less of what the critics say, there is no denying the show's popular appeal: £100,000 worth of tickets are already sold. Mr. A. C. Courtauld (stepson of the Home Secretary) had to be content with a seat in the gods the night Princess Margaret was there. Others had similar experiences.

Supporting the King George's Fund benefit I saw Lord Catto, Mr. & Mrs. Cecil Madden, Mr. & Mrs. Basil Mavroleon, Mrs. John Guest, Sir Richard Snedden & Lady Snedden (she was having her first evening out since being injured in a car smash), Mr. Dudley Moore, and Sir Gerald & Lady Curteis and their twin daughter Geraldine who was wearing a cheongsam.

I asked Mrs. Nigel Campbell (former model Barbara Goalen), who was there with her husband, what she thought of the possibilities of cheongsams as cocktail dresses. She was doubtful. "They look nice on the people they were originally made for, the Chinese," she said. "But you need a divine figure for them."

NEST EGG

Hampstead's Tories had something to shout about when they held their annual ball at the May Fair. Their new headquarters, which is being opened by Lady Churchill on 12 May, is the finest in the country. "It cost £25,000 and the dance has made £400 or so towards it," said Lt.-Col. H. Ashley Scarlett, who organized the ball.

Supporting the function were: Mr. Henry Brooke, Minister of Housing (and Hampstead's M.P.) & Dame Barbara Brooke, Mr. & Mrs. Ian Mactaggart, Lady Jennifer Bernard, Mr. & Mrs. Robert Dougall, Lord & Lady Cottesloe, and Major & Mrs. W. H. Walden.

Generous people, these Hampstead Tories. Mr. R. A. Butler left with an Easter egg, though Easter is still almost two weeks off. Perhaps it was a sort of consolation prize when he went to the tombola stall they had nothing left. Or was it perhaps a symbolic nest egg?

THE GRASS (& THORN) COUNTRY

It took me an hour and 45 minutes to nip up to Northamptonshire along the M.1 to hunt with the Pytchley. A century or so ago Viscount Althorp used to set out from St. James's on a horse to do the same journey. By posting horses along the route he eventually got there two days later! Now, as then, hunting with the Pytchley is terrifying, but terribly worth while. You ride over oceans of grass and, amazingly, modern farming methods haven't spoilt it.

There must have been 120 riders to meet the joint-Masters, Col. John Lowther, Capt. George Lowther, and Major Peter Borwick, at Holdenby House, Northampton. This famous Elizabethan house, where kings have stayed since James I onwards (and

continued overleaf

Out with the Pytchley

PHOTOGRAPHS: ROGER HILL



Above: Mrs. Peter Borczyk, who will be joint-Master next season with her husband and Mrs. Griselda Grant-Larsson. Right: the arch is by John Thorpe, original architect of Holdenby. Middle: one of the less ferocious fences. Top: Col. John G. Lowther, retiring joint-Master, has hunted with the Pytchley for 52 seasons.



MURIEL BOWEN *continued*

which is now open to the public) has mellow brick and ornate arches that make a wonderful backdrop for a meet of the world's most famous hunt.

It was fascinating to watch the field as they moved off, and a hard-riding lot they looked. There was Col. "Juby" Lancaster, M.P. ("got the best foxes in the county at Kelmarsh Hall," they said), Lt.-Col. & Mrs. Derek Pritchard, Capt. John Macdonald-Buchanan, and Lady Stanier, riding side-saddle. It was easy to see why they looked hard-riding. On the off-side of many of the fences were ditches filled with thorn—and even Becher's Brook only has water in it. These people I was looking at were the survivors of countless ones who had tried those Pytchley fences. Indeed, a former Master so often dislocated his collar-bone over them that he sent his whipper-in to Northampton Infirmary to learn how to put it in.

I chatted with Col. John Lowther, who's been getting over these fences for 52 seasons. Just 6 ft. 4 ins. and still ramrod-straight he continues long after the Earl of Rosebery, Lord Barnby and his other contemporaries have given up. "I came here from Yorkshire in '08 as a young soldier," he told me, and I married the Master's (Lord Annaly) daughter. Looking back they were the two best things I did in my life."

Changes? "The number of supporters we've got, people who pay to support us but don't ride. There's 7,000 of them—and we'd nothing like that in the old days."

When I was looking for a lead over an awkward-looking stile it was Col. Lowther I followed. And when it was getting late in the day and starting to rain it was he who suggested jogging on a couple of miles to another covert. Six hours a day crossing this country is something he takes in his stride. In Northamptonshire he's a legendary figure.

Col. Lowther retires from the Mastership and his huntsman Stanley Barker, most famous professional huntsman in the country, goes too at the end of the season. Barker took over from Frank Freeman, who at his last meet in 1934 blooded the Queen when she came on her pony to a Pytchley meet. I asked Col. Lowther about Barker. "When things went wrong and I asked him about them afterwards I marvelled at the way he always took the right decision—much better than I could have done myself." The Pytchley will miss them both.



CHARITY SALE

An evening auction of works of art and antiques at Christie's raised £10,000 for the Distressed Gentlefolk's Aid Association

Mr. I. O. Chance, chairman of Christie's, presided

PHOTOS: VAN HALLAN

Right: Lady Hobart, wife of Sir Robert Hobart, Bt.

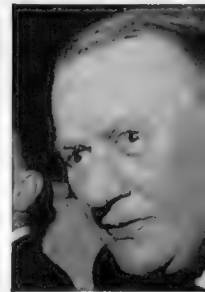


Far left: His Excellency The Marquess of Santa Cruz

Left: The Earl of Buckinghamshire, of the D.G.A.A.

Right: Lady Lane, wife of Maj.-Gen. Sir Charles Lane

Far right: Lord Killearn



A dress for



the night



SPRING TERM IS IN FULL SWING AT THE SCHOOL OF Dressmaking in Chelsea where debts, ex-debts and next year's trainees spend their mornings and afternoons cutting, sewing and machining under the direction of the school's co-principal Mrs. Ann Darbyshire, seen (*left*) at the window of her office overlooking the main studio. The workroom is a quieter place than might be expected. This dedicated air is probably due to a preoccupation with the school's biggest annual project—the making of dresses for Queen Charlotte's Ball (on 3 May). Production also includes cocktail, day and evening dresses and undies. The school was founded three years ago and this term's pupils include Ruth Norton and Valerie Cunliffe-Fraser (*far left*), Lady Georgina Pelham (*below, far left*), who spends half-days at the school, Philippa Brand seen through a cloud of net (*below*), who is making a petticoat, and Caroline Nelson (*bottom*), grand-daughter of Lord Nelson of Stafford.



PHOTOGRAPHS BY DESMOND O'NEILL



Rebecca Barclay, who plans a fashion career, parades (*above*) before colleagues at the school in the dress of white Swiss organdie trimmed with satin embroidered bows which she has made for her debut at Queen Charlotte's Ball. First step for Rebecca when the season ends is to get a job in a fashion house, the ultimate aim is to run her own dressmaking business. Girl with the scissors (*right*) is Georgina Shepley-Cuthbert who combines a flair

for cutting out clothes with a passion for sailing. There are 30 girls at the school this term. Apart from fashion enthusiasts like Rebecca only a few will go on to make dressmaking a career. The rest find the training useful in keeping their wardrobes up to date or in embarking on more ambitious projects like designing a ball gown. But all of them subscribe to the view that a girl should at least know how to make a few of her own dresses





Mr. & Mrs. Gordon, Butler
of the company of
the occasion of the Christmas Eve
of their daughter
Pete Valerie
at Christmas
on Monday, 26th September, at 8 o'clock
at the
Gordon
at home

The Season and The Pace

It isn't only the dancing and the late nights—just think of the eating. Any moderately successful débutante can count on consuming, on any honest reckoning, the entire array of food and drink portrayed here. After all, the season lasts three months and four parties a week are nothing exceptional. And then there are the picnics at the horsey events, the special luncheons, the teas and the dinners, and the small-hours breakfasts of bacon & eggs. It soon adds up to this impressive intake—and plates and plates of canapés and sandwiches had to be left out, to say nothing of the punnets of strawberries (out of season). For those who want to savour the eating, One Deb's Oven Buffet is itemized below

On buffet (from left): 14 capons, five hams (one Black Bradenham, one double smoked York, one sweet cured Suffolk, one cooked Bradenham, and (see floor), three ducks, two turkeys, six pounds of steak (behind bottles), six lobsters, three tureens of cold consommé, plates of canapés representative of uncountable mouthfuls, pots of tea (altogether 10, plus two 1 lb. packets), plates of cream cakes, 20 bowls of salad (three showing, others behind hampers), five jars of mayonnaise, five full picnic hampers; (on hampers) two plates of French pastries, one bottle of olive oil, symbolic stack of sandwiches (to be multiplied visually

according to taste), two tins of Akbar coffee, three packets of biscuits, one Stilton cheese, one Edam cheese, one jar of Stilton; five pounds of butter, 20 eggs, two dozen rashers of bacon. *On ground (from left):* more teapots, one cooked York ham, four drums of ice cream, more canapés, 15 pints of cream, a soupçon of strawberries (reckon 20 punnets), 24 bottles of champagne, eight bottles of white wine (four Liebfraumilch Stollberg, four Brauneberger Moselle), six bottles claret (Richemont), five bottles of rosé (Vaumartin, Loire), two bottles of Pinms No. 1.—*All by Fortnum & Mason—cream by Express Dairy.*

COLOUR PHOTOGRAPH BY PRISCILLA CONRAN



BY PAMELA
VANDYKE PRICE

Wines that are easy-goers with people and food are required for mums' lunches, young marrieds' dinners, buffet suppers and casual get-togethers. Don't sag into the too-frequent insipidities of a cup (people are prone to say "How interesting," and look round for your pot-plants), nor that dull old standby "Pully Fussy". Try the Savigny - les - Beaune blanc, 1957 (10s. 9d., Hedges & Butler), a white Burgundy of clean distinction. It's unusual, being a single vineyard wine (those who aspire to connoisseurship should know what *that* means in the patchwork of the Côte d'Or); I think it's exceptional value. A white Bordeaux, Marquis de la Rose, is excellent with cold food, as it is midway between being very dry and slightly sweet and therefore goes gaily through all courses at the buffet. Perfect, too, for the post-prandial droppers-in. (12s. 6d., Robert Jackson.)

Fine red Burgundy is inclined to be pricey for fairly large-scale entertaining, but there's a Beaujolais, pleasing as its name, that will convey more *cachet* to your table than some unknown bottle of pompous-sounding plonk a shilling or two cheaper. This is the 1953 Saint - Amour, J. Thorin, soft, smooth, with a delicious smell and calculated to charm even the most austere "white wine is more suitable for young girls" chaperon (11s. 6d., I. T. & J. Gaskarth, Altrincham). As for clarets—or Burgundys—the list of J. Lyons (Southwark Street) is staggering, both in range and price, even of oldish wines. (The 1950 Château Lafite is a snip for 25s. if you can tuck it away a bit longer.) For first-rate everyday drinking this season I pick Lyons' 1953 Château Beauregard (Pomerol)—gay, goodhearted, and only 9s. 6d. One restaurateur called it "a chambermaid of a wine, because it'll cuddle up to anybody."

Break the social ice with a bottle that's got a talking point—helpful when you've invited the chief's wife and she seems but *dumb*, or while you clatter into conversation to cover that crash from the kitchen. There's the fragrant dry white Jurançon, from the Pyrenees,

continued overleaf

WINES *continued*

legendarily supposed to have moistened the lips of the infant Henry of Navarre (10s., Cockburn & Campbell)—and if you can't get going on what makes for charm in a man after yanking in *le vert galant*, you may as well start on the good books straight away. If your guests are glossy-minded, there's the Moselle, Wiltinger Braunfels Riesling 1955 (Deinhard), offered at the Guildhall luncheon in February to the Duke of Edinburgh, Princess Alexandra and the Duke & Duchess of Gloucester. (People will *always* talk about royals.) This wine has the refreshing 'fruitiness' of the Riesling grape from which it is made (16s. 6d., Gaskarth of Altrincham). There is the Pavillon Blanc du Château Margaux—a white Bordeaux from the famous red wine property (13s., Victoria Wine). And if you want to do a little oenological showing-off—giving your guests an excellent bottle into the bargain—serve the dry white Graves called Château la Tour Alain 1953. This has a beautiful smell and elegant taste. Besides, visitors from abroad—where they think they know about wine and food—can be told with patriotic pride that it was made according to the ideas of an Englishman (head of a well-known firm of shippers) and named in his honour (10s. 6d., Robert Jackson).

Rich old Uncle Charles to dinner necessitates thoughts that have got to count in your favour, but don't you try and compete with the museum pieces cherished in his cellar. He'll think you extravagant if you do—but he won't despise you for giving him the Puligny-Montrachet, 1er cru, les Charmes, 1955 (13s. 6d., John Harvey), or the Chassagne-Montrachet, la Grande Bavarde, 1955 (13s. 6d., Morgan Furze)—both of them fine, full, pleasing white Burgundys. Apropos claret, as the Château Grand la Lagune 1953 was the wine served on the two occasions when I was privileged to dine at the Wine Trade Club, its gentle finesse may be thought worthy even of Uncle C. or your managing director. (British - bottled, 12s., Morgan Furze). If these VIGs love Burgundy, I suggest either the Côte de Nuits, Reserve du Monseigneur, 1952, or, if you can lash out a bit, the beautiful Côte de Beaune, Corton Grancey, 1955. (Both, French - bottled, 18s. 6d. and 30s., Fortnum & Mason).

Considering a tasting session? Fun for any friends interested in wine. Short-circuit complications with the selection of clarets and Burgundys specially chosen for comparison by Avery of Bristol. All the wines were bought from the same growers, so that they can be accurately appraised for the three

years 1952, 1953, and 1955. You can have two half-bottles or one bottle of each in the four sets. The halves are a particularly good idea, because three half-bottles at a meal are not too much even for a two-some. Set A, for the three years, is of Château Batailley, Pauillac (45s. for two halves of each or 42s. for a bottle of each); Set B, Château la Gaffelière - Naudes, St. Emilion (49s. and 46s.); Set C, Gevrey-Chambertin (52s. and 49s.); and Set D, Pommard (48s. and 45s.). If you want the lot, a case of 12 bottles costs 8 gns., or 24 halves costs 9 gns. A set makes a suitable (because perishable) present for a girl to give a chap.

Entertaining an ambassador, ingratiating yourself with possible in-laws, or mending a broken heart? The occasion is special, the cost can't be coldly calculated. For first-rate *apéritifs*, my favourite fino sherry is Garvey's San Patricio, because it is truly dry, clean and tastes the same as in Spain (23s. 6d., Harrods). Now I have found a range of Spanish-bottled sherries by Ricardo de Valderrama, all of which are good, but the Caricia (Manzanilla) seems outstanding to me, tasting exactly as Manzanilla does by the side of the sea at San Lucar. The Queen Ena Victoria (Amon-tillado) is also very good and hazelnutty (22s. and 23s., Stodart & Taylor). For an after-dinner fine old tawny port, such as the trade drink in Oporto, I like Cockburn's Director's Reserve (26s. 6d., Cockburn & Campbell) and if you ice it lightly—yes, even the crustiest shippers approve—as you should also ice your sherry, your guests will be even more delightedly surprised.

Recently I was fortunate enough to be given a bottle of Otard Fine Champagne Cognac, 1939, landed 1940, bottled 1959 and, given the right guests to appreciate this pale, clean, subtle Cognac, it will make you a reputation, because it is the sort of thing that doesn't usually get listed (78s., J. H. & J. Brooke, London, Folkestone and Hythe).

Finally, the all-purpose, any-time wine—Champagne. With respect to my perennial favourites, the elegant Pol Roger and the gracious Moët et Chandon, I have now discovered one of the pleasantest non-vintages. This is a *completely* dry Champagne—for the technically inquisitive, I have been given assurances that there is *no* dosage of sugar in it at all—chosen by the head of Young & Saunders of Edinburgh to mark their centenary year. Simply called Champagne Brut, it isn't cheap (28s. 6d.), but it's guaranteed to crown the season's golden moments or put the stars back in the sky when everything looks dark. Positively medicinal.



The 21 Club welcomes no f



LORD FERMOY

VISCOUNT GORMANSTON

LORD SUTHERLAND



PHOTOGRAPHS: DESMOND O'NEILL



THE EARL OF NORBURY

than seven members of the peerage this year, all of them bachelors

LORD PHILLIMORE



WARTIME accounts for the exceptional muster of peers coming of age this year. Normally they would not yet have inherited their titles, but the fathers of no fewer than five of them were killed on active service. Of the young peers shown here, two are launched on military careers; Lord Phillimore, 6 ft. 5 ins. tall, is due to pass out from the R.M.A. Sandhurst in July and hopes to join his father's regiment, the 9th Lancers. Lord Fermoy, 21 last month, is also at Sandhurst and wants to serve with the Scots Greys, his brother-in-law's regiment. Both have an interest in politics. Lord Phillimore, not 21 till September, means to take his seat in the House of Lords, but Lord Fermoy, an Irish peer whose father sat in the Commons for Kings Lynn, does not qualify. His hobby is music (jazz and serious), while Lord Phillimore is devoted to his 100 m.p.h. Healey Silverstone sports car.

Viscount Gormanston, 21 in November, had enough of the Army on National Service in the Irish Guards; he hopes to be an artist and is a first-year student at St. Martin's School of Art. He wants to go on to Spain and Florence. Already abroad is the Earl of Norbury (an Irish title), based in Frankfurt as regional sales manager for an American publishing firm. He deals in Compton's Pictured Encyclopaedia (of Chicago), and sells on commission. His customers are mainly American Servicemen in Germany and he has acquired a distinct American accent. On his visits home he stays with his mother at Bray (he succeeded his father in 1955), where he was photographed. He is a tall well-built, fair young man, fond of shooting, riding and cars.

Lord Lyell and Lord Sudeley have Oxford in common. Lord Lyell (27 March) is up already—at Christ Church—and Lord Sudeley (17 June) is going up in the autumn. Meanwhile Lord Sudeley, who has had several articles published, is writing a book and hopes to travel. He has served in the Scots Guards, like his father, and now spends much of his time in Cornwall, where he is keen on hunting. Lord Lyell's sport is ski-ing, but he broke his leg at it a year ago and has just had an operation to clear up the complications. He is in hospital as *THE TATLER* goes to press. His father received a posthumous V.C.—and a V.C. is also in the background of the Earl of Gowrie. It was won in the Sudan by his grandfather, the first Earl, who later commanded the Welsh Guards. Lord Gowrie will be 21 in November.

They love a good talking-to

BY LORD KILBRACKEN

AT THE END of my sixth American lecture tour, I am still unable to understand the amazing popularity of the lecture in America. It is an institution there, not only as a means of instruction or a method of edification, but as an entertainment. Without much surprise I learnt recently that there are more than 50,000 so-called "lecture outlets" in the States—clubs, institutions, schools and colleges who regularly engage speakers to discourse to them on every conceivable and inconceivable subject. For this they pay anything from \$50 to \$5,000 for one little talk of 50 minutes or an hour.

The biggest single group are the ubiquitous and immensely powerful women's clubs, of which there are no fewer than 15,000. That works out at about one club for every 5,000 women in the country—and some of these appear to have nearly 5,000 members. Almost every American woman is a club-woman (or so it seems); the smallest little towns can scrape together a couple of hundred members, with meetings (and a guest speaker) once a month at least.

Not far behind come the men's clubs, especially the Rotarians. Every year their members sit for countless hours—don't ask me why—listening to visiting "experts" on Oriental Calligraphy or the Natural History of Outer Cambodia or the Muscular Reflexes of the Common Cockroach. There are 9,000 branches of the Rotary Club in the United States, not to mention other esoteric associations such as the Lions, the Elks and the Kiwanis.

The multi-million-dollar lecture business is run by a few dozen agencies, most of them in New York, whose representatives scour the country seeking engagements for their clients. The largest and most important is W. Colston Leigh's; then come Lee Keedick, Columbia and National Artists. My own agent, Lillian Mills, took me into her "stable" in 1952, and all my tours have been under her auspices.

The "season" extends from October to March, with a break for Christmas, and my visits have been for anything from three to seven weeks, usually in January or February.

I find myself with four or five lectures to give each week, and often 500 miles, or more, between engagements. Under the combined stress of 500 miles and 500 women a day, there is small wonder that I always find myself, on my return, swearing a solemn oath that I will never go again.

What do I talk about? Anything and everything: my jaunts to Russia, and Ireland, and the House of Lords, and the British Parliamentary System—though I sometimes get the feeling that it doesn't *really* matter *what* I talk about. The pay, at first sight, seems fantastic. You have to be an Eleanor Roosevelt to hit four figures, but I have several times been paid \$500 for an hour's dissertation, and on one of these occasions had an audience of fewer than 100. I suppose my average fee is perhaps half that figure, so I am often "grossing" about \$1,000 a week.

But then come the deductions. Lillian takes 30 per cent, which I'm not saying she doesn't earn, and I have to pay *all* my expenses. First off, there is the return trip across the Atlantic: £149 economy class from Shannon to New York. Then there is transport, almost always by air, in the States; flying is cheap, only five cents a mile first class, which is far less expensive than taking a taxi in London; but I probably travel two miles for every dollar I earn, so another 10 per cent evaporates under this heading.

Finally, there are the day-to-day living expenses; despite the extraordinary hospitality, these usually average about \$20 a day, try as I may. A hotel room costs anything from \$5 to \$10 a night, without remotely approaching luxury; meals are equally dear, unless you live on hamburgers; there are tips, taxis, and telephones galore; and there's precious little left out of a dollar if you order a Scotch and soda.

I don't know how many of the 50,000 lecture outlets Lillian approaches on my behalf, but I certainly find myself turning up in the most unexpected places. The Midwest is great lecturing country, and so is Pennsylvania (where I am writing this), and so is Texas. I have addressed the Des

Moines Dinner Club, and the Intown Club of Cleveland, and the Clio Club of Williamsport, and the Fort Worth Lecture Foundation, and the Ladies' Literary Club of Grand Rapids, Michigan.

I have spoken to the Woman's Club of Roland Park in Baltimore, the Woman's Club of Titusville, the Woman's Club of Duluth, the Woman's Club of Wisconsin and the Woman's Club of Central Kentucky, to name only a few. Also to the Woman's Canadian Club of Montreal and the American Association of University Women. In the category of schools and colleges, I can list Heidelberg and Hanover and Kansas City; and the Mount Mercy College (for teenage Catholic girls) in Erie, Pa.; and the University of Pittsburgh; and the State Teachers Colleges of Kirksville, Mo., Oshkosh, Wis., and Bemidji, Minn. The Rotarians of Rochester know me, and so do those of Grand Rapids. Moreover, I have been the guest of the English Speaking Union in Fort Worth, Huston, Austin, St. Louis, Minneapolis, Newport R.I., Pittsburgh and New York.

I never use notes because I find they only distract me. Consequently I am always terrified that I will "dry up" halfway through, though in fact I never have. I have discovered, anyway, that I have no chance of speaking successfully unless I experience this extreme apprehension beforehand—I flop as soon as I allow myself to become the least bit self-confident. So, for an hour, with only an empty lectern and a microphone before me, I have to hold the attention of several hundred ladies (1,200 on one occasion), or Lions, or students, or high-school kids, as the case may be. And then come the questions, and the cups of tea or cold chicken salads, with everyone telling me their grandmothers came from Ireland.

Ah, well! For another year or so, it's all over now! From the farthest reaches of Minnesota and the swamps of Illinois, it's good to be heading home again. And after the tensions of lecturing in America, there's nothing like a restful week or two of ploughing, which is the next item on my agenda.

One-off is one up

*A photographic
survey by*
**RONALD
COHEN**

*"A gentleman brought in an overcoat for alteration
—he had been wearing it 50 years . . ."*

If it's a suit the man wants (according to some of the knowing ones) he can get it just as well in Rome—and cheaper. If it's a shirt there's no beating the variety of New York. And for a crocodile billfold that will put him one up at the office or for a camera that scores heavily in the most sophisticated holiday places there'd be no point in looking farther than the Faubourg St. Honoré or Munich's Briennertasse. But London has the edge over all these capitals in the exceptional range of its opportunities for repudiating the ready-made. A few calls in the West End and he can fly home to Texas one-off from brim to brogues. And apart from the rush of renewed respect he can count on inspiring, he will also have savoured an experience of suave service that would be worth while on its own.

He might start in Savile Row at **Henry Poole**, the tailors, where Captain Harry Ambrose (*previous page*) chose cloth for a suit while being weighed by Mr. W. Gillhead. Presiding at a throne-like desk is Mr. Joseph Mead, a director. Cost of a suit at Poole's is around £50 and only the finest cloth is used. One old gentleman came into the shop with an overcoat he wanted altering slightly—he had been wearing it for 50 years.

A more exotic order—a bullet-proof waistcoat for example—can be fulfilled by **Wilkinson Sword Ltd.** at 16 Pall Mall. Mr. Leonard Barratt (*above, right*) has been making them since 1927. The cost these days is about £20 and the people who buy them usually prefer to remain anonymous. Not at all surprisingly there is no second-hand market for bulletproof waistcoats. Mr. Sydney Rouse, maker of the Stalingrad sword, and Mr. William Cole (*foot of opposite page*) make the Wilkinson swords at Acton. Prices vary, a gold-hilted scimitar for a prince of the Amru Emirate cost £400.

At **James Lock & Co.**, the hatters of St. James's Street, Mr. Richard Temple (*right*) of the Temple Gallery, Sloane Street, wears the head measuring machine which is not an instrument of torture though it looks it. The firm is over 200 years old.

For shirts and ties there's **Edouard & Butler** of Clifford St., W.1. Mr. Thomas Styles seen (*below right*) showing squares to Mr. J. W. Debus, cuts the ties himself and measures customers' necks to ensure that the knot will always come in the same place. Cost of a one-off tie is 42s. and maharajahs and Brazilian millionaires have been known to order six dozen at a time.

At **Lobb's**, the bootmakers of St. James's Street, Mr. John Lobb (*opposite page*), grandson of the original founder, who started life making hollow-heeled boots for Australian gold miners, shows skins to H.H. Prince Dimitri of Russia. Lasts are made individually, the shelves behind contain over 10,000, including Queen Victoria's.



One-off is one up *continues*

"... there is no market for second-hand bullet-proof waistcoats"



"... not an instrument of torture but a head measuring machine"



"... maharajahs and Brazilian millionaires order six dozen at a time"



*"... hollow heels for
Australian miners concealed
gold nuggets from the bushrangers"*

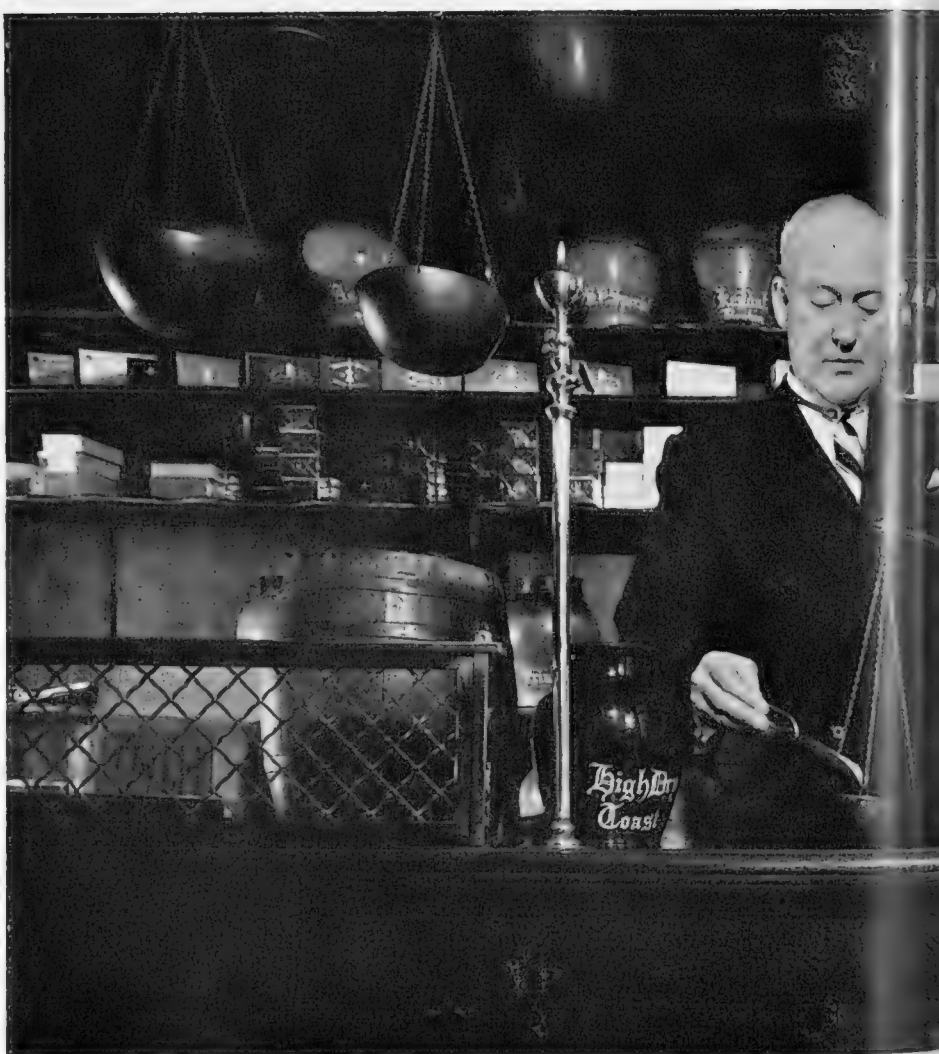
*"... a gold-hilted scimitar
for a prince of the Amru
Emirate cost £400"*

One-off is one up *concluded*



*"... built-in tape recorder
and 40 other standard
conversions costs £1,500"*

*"... snuffs and tobaccos are blended
to secret recipes handed
down by word of mouth"*



*"... flies and tackle for any
imaginable fish—two years to make
a pair of guns—but a lifetime to
make a gunmaker"*



"... reviving the aristocracy since the Crimean War"



"Mother sews up the bagpipes at home"



It's not everybody who wants a set of bagpipes but Mr. **Henry Stark** (above) turns out around 300 sets a year at his workshop in North London's Kentish Town Road. All the making is done at the shop with the exception of the sewing up. Says Mr. Stark: "Mother does that at home."

Back to the Haymarket for the snuffs and tobaccos of Messrs. **Fribourg & Treyer** dispensed by the staff of Mr. **Bridgman-Evans** (left) a great-great-great nephew of the man who took over the original firm (then 60 years old) in 1780. Many customers (Nubar Gulbenkian is one) still have their tobaccos specially blended for them and snuffs, too, are specially compounded.

One way to get things made to a personal recipe is to run the firm that does it. Mr. **Harold Radford** (far left) dictates on the built-in tape recorder his impressions of his own new Bentley fitted with all 41 of the standard conversions his firm supplies. Cost for these is £1,500 but the firm has also undertaken more esoteric commissions. Gina Lollobrigida is currently having her Rolls converted with every luxury from pink leather upholstery to silver instead of chrome. The Radford showroom is in Berkeley Street, W.1, the works at Hammersmith.

Pick-me-ups are the speciality of **Perkins & Co.**, chemists of Piccadilly who are said to have been reviving the aristocracy since the Crimean War. Mr. Norton (top left) is

pouring a Green Flash which shares honours with American Pick-me-Up Bitters as a sovereign specific for the morning-after.

Flies and tackle for any imaginable fish are supplied by **Hardy Bros.**, of Pall Mall, where a customer, Mr. Haig Edgar, seen (left) at the foot of opposite page, tries out a salmon rod.

To be properly fitted for a pair of guns, **F. J. Churchill Ltd.**, of Orange Street, W.1, insist on the customer going to their shooting school. Mr. John Hardesty is seen there (right) at the foot of the opposite page, watched by Churchill's chief fitter, Mr. Clark, who says that it takes two years to make a pair of guns but a lifetime to make a gunmaker. Mr. Hardesty is using a jointed "try gun" adjustable to the correct fit. A pair of "best guns" will cost £1,000 or more.

One-off extends into the realm of miniatures at **Norman Newton Ltd.**, of Shepherd Market, who specialize in soldiers like the model of Prince Eugene (below, left) and of toys at **Primavera** of Sloane Street where young Andrew Hurst (below, right) stands entranced before a display of toys by Sam Smith. The soldiers at Newton's—the firm is run by Mr. Norman Maitland—are 2½ inches high and take anything up to a month to paint. They cost from 2 gns. to £75, the price of Prince Eugene. The Sam Smith toys are carved from wood and jointed. He will make anything from boats to tigers but likes a free hand with the decoration.

"... soldiers take up to a month just to paint—anything from boats to tigers ... but a free hand with decoration"



Those British Isles

BY PENELOPE TURING

HOW MANY ISLES IN THE BRITISH ISLES? There are more than a hundred quite substantial ones, and countless islets. Yet few holidaymakers know more than two or three of them. Each group has its own particular character, and for holidays they provide something to suit every taste except the uncompromisingly sophisticated. From the gentle Victorian mood of the Isle of Wight to the eerie magic of the Outer Hebrides there is a range of history, of flora and fauna, legend and tradition, and a world still largely unchanged by the turmoil of modern life.

The Isle of Wight is both the most fashionable and the most cosy of all the islands round Britain's coasts. For the yachtsman and the socialite there is Cowes; for the family there are seaside resorts such as Sandown and Bembridge, with good sand beaches. But the island has more than just a background for open-air holidays. Two thousand years of history have passed over it, and it is a kind of England in miniature. At Carisbrooke Castle, Charles I was imprisoned during the last tragic year of his life, and after his execution his little daughter Elizabeth was sent there by Cromwell and died soon afterwards, a pathetic victim of politics. Close by are the foundations of a Roman villa. Osborne was the favourite home of Queen Victoria and the "play house" of her children. Near Freshwater, Tennyson made his home; writing his verses, wandering on the downs and working in his garden. Inland, away from the crowds, is charming unspoilt country and some beautiful old Tudor manor houses.

The Channel Islands are outposts of Britain with the spirit of France. Norman French is still the official language, though everyone speaks English as they have belonged to England for about eight centuries. Here you find a high sunshine record, splendid bathing and lovely rocky scenery. There is a wide variety of holidays among the four main islands. Jersey is the largest and liveliest, its capital St. Helier having a good choice of hotels. But it's best seen in the off-peak holiday months, when the crowds are not too all-pervasive. The finest scenery is along the north coast and the inland country is attractive. Guernsey, less interesting in the centre of the island, has some glorious coves

along the south coast, ideal for bathing, and St. Peter Port is a delightful old town. Alderney is the island nearest the French coast, and its hills are crowned with old defensive forts dating from the time when France was Britain's hereditary enemy. Now it has a peaceful atmosphere and only a few hotels, but the bathing is not so good as on the larger islands. Sark, even more stark, has a small but faithful following of visitors who return there year after year. It is scenically the most beautiful of the Channel Islands with magnificent cliffs and one or two good bathing places—apart from these, however, its coasts are for the strong swimmer only.

The Scilly Isles, off the toe of Cornwall, are another but entirely different group. They have something of the remote, even fey, character of Cornwall and its people. There are five inhabited islands: St. Mary's, Treco, Bryher, St. Martin's and St. Agnes, and 140 others—wild, surf-washed rocks, a menace to the shipping of generations and a paradise for the bird-watcher. Legend and history are indivisible here, for the islands are traditionally the last remnants of the lost kingdom of Lyonesse. St. Mary's has a population of 1,350 out of the total 1,800 resident in the Scillies, and Hugh Town is the capital. There are several hotels, and a new first-class one—the Island Hotel—on Treco. In early spring the islands are a golden world of daffodils and narcissi. The summer visitor comes here to relax, for swimming, bird-watching and trips by boat among the islands. There is little else to do, and therein lies the charm of the Scillies. It's worth bearing in mind that their winter climate rivals the Mediterranean.

Lundy: It is 20 years since I first visited Lundy, a solitary plateau of cliff three and a half miles long by a mile wide (a little smaller than Sark) off Barnstaple Bay on the north Devon coast. Little has changed, except that the resident population has dwindled to 12. Little could change in a century on this island of puffins. There are two hotels, one small pebbly beach, a church, a shop and the ruined medieval castle of the Moriscos—the only tangible relic of its long history of pirates, convicts and shipwreck. Apart from lazing, there is nothing what-

ever to do here, but a haunting fascination about doing it.

Caldey Island, north across the mouth of the Bristol Channel and close to Tenby on the Pembrokeshire coast, is another small but interesting island, worth a day's visit by those staying in the district. This is traditionally known as the "Island of the Saints" and has been a monastic settlement for the greater part of 1,400 years. Today farming, pottery, horticulture and other minor industries are carried out by the Cistercians.

Anglesey is often overlooked as an island, but it is something of a little Wales, and a unique county in its own right. For those who want walking, driving or a general outdoor holiday with space to explore, Anglesey could be the answer. It has some pleasant small towns and villages and is famous for its wild flowers and bird life. Beaumaris was granted a charter by Edward I, and its castle was the last of his Welsh keeps.

The Isle of Man is a cheerful island beloved by the people of Lancashire. Don't be put off by its reputation as a sort of second Blackpool, plus noisy T.T. motor-cycle races. The visitor in search of beautiful scenery, folklore and history will find plenty. Douglas is a well-organized resort of hearty gaiety; Port Erin and Port St. Mary in the south of the island are more peaceful seaside villages; Ramsey, Peel and Castletown are picturesque and old-world.

The Hebrides: These Western Isles—the inner and outer chains which lie off the Atlantic coast of Scotland—are the most romantic of all British islands, and they offer scope for all kinds of holidays. By MacBrayne's steamer services you can travel in a leisurely way from one island to another. Or you can take a car by the ferry services—or there are flights from Glasgow and Inverness to several of the more important isles. Many people are attracted to the famous members of the Inner Hebrides: Mull for expeditions to Ben More, and the neighbouring islets of Staffa with Fingal's Cave, and Iona, cradle of Christianity. Tobermory, with its legends of Spanish gold, is a good place to stay on Mull. Skye draws those who want to follow Prince Charles Edward over the sea to the land of Flora Macdonald.

Wilder, and in some ways even more rewarding, are the Outer Hebrides—Barra, the Uists, Benbecula, Lewis, Harris and the others. Here Gaelic is still the everyday language, old superstitions persist, and the traveller should leave scepticism behind him. For the trout-fisher these islands provide wonderful opportunities and there are a number of hotels which have their own fishing. But accommodation is limited everywhere and it is wise to make reservations well in advance.

Orkney and Shetland are again attractive "away from it all" places. In the far north, Orkney, once a Norse earldom from which more than half of Scotland was ruled, is itself a group of 100 islands. There are hotels and golf courses at Kirkwall and Stromness on the Orkney mainland, and there is good fishing. Otherwise their chief interest lies in magnificent rocky scenery, charming sand bays, and bird life—and the fact that the crofters' cultivation is still carried on in the manner of their ancestors. Still farther north are the Shetlands where the knitting and weaving industries are as famous as the tweeds of Harris, and where, at midsummer, night is no more than the *summer dim*. Lerwick is the chief centre with several hotels, and there are others in the country and the north islands. This is ground for the archaeologist—its Neolithic remains are among the most important in Britain—and for the yachtsman, angler and golfer.

Holy Island and the Farnes. In the 7th century St. Aidan came from Iona to Lindisfarne off the coast of Northumberland, and founded a bishopric and cathedral there from which Christianity was carried into north-east England. Lindisfarne—Holy Island—lies at the end of a causeway nearly two miles long which is submerged at high tide. Today it is a peaceful spot with 500 inhabitants and some old inns and guest houses where the visitor can stay. St. Aidan's cathedral was succeeded by a Priory built in 1083, the graceful ruins of which remain, as well as a 16th-century castle and an ancient parish church. From here you can go by boat to the uninhabited Farne Islands, now a bird reserve. Birds belong to Holy Island too, and fishing and farming, and the peace of a 1,000-year-old sanctuary.



HEBRIDES



ORKNEY & SHETLAND



HOLY ISLAND



ISLE OF MAN



ANGLESEY



CALDY ISLAND



LUNDY



SCILLY ISLES



CHANNEL ISLANDS



ISLE OF WIGHT



BEST BETS

for peak and off-peak holidays in Britain, with some suggested hotels

	Sea and sunshine	Outdoor holidays & sport	Entertainment, music & drama
APRIL	<i>Torquay, S. Devon: the resort with a Mediterranean flavour. Hotels: Imperial, Grand, Victoria. (London, 200 miles.)</i>	<i>Trout & salmon fishing in west of England. Hotels: Arundell Arms, Lifton, Devon (London 209 miles), Fox & Hounds, Eggesford, Chulmleigh, N. Devon (London 193 miles).</i>	<i>Shakespeare Festival, Stratford-on-Avon. 5 April-26 Nov. Hotels: Welcombe, Shakespeare. (London 92 miles.)</i>
MAY	<i>Brighton: Suave Regency architecture, sprightly entertainment. Hotels: Bedford, Royal Albion, Dudley (Hove). (London 53 miles.) Mullion, Cornwall: Scenery and surf-bathing. Helston river, the Lizard, and other beauty spots in easy reach. Hotels: Mullion Cove, Polurrian. (Penzance, 20 miles.)</i>	<i>Pony trekking in the Scottish border country. Hotel: King's Arms, Melrose, Roxburghshire. (Edinburgh 37 miles.) A gliding week in the Midlands. Details from British Gliding Assoc., Londonderry House, 19 Park Lane, W.1.</i>	<i>Bath Festival, Somerset. 18-28 May. Hotels: Lansdown Grove, Francis. (London 107 miles.)</i>
JUNE	<i>Troon, Ayrshire: Wonderful beach, open-air swimming pool, golf. Hotels: Marine, South Beach. (Edinburgh 72 miles.) Portmeirion, N. Wales: Romantic mixture of Italy and Cornwall in Wales. Sailing, river, lake and sea fishing. Hotel: Portmeirion. (Caernarvon, 20 miles.)</i>	<i>Yacht or motor-cruiser holidays on the Norfolk Broads. Details from Blakes, 47 Albemarle St., London, W.1. Walking and climbing in the Lake District and Wales. Details from the C.C.P.R., 6 Bedford Square, W.C.1.</i>	<i>Aldeburgh Festival of Music & Arts, Suffolk. 11-26 June. Hotels: Brudenell, White Lion. (London 100 miles.) York Festival of Music and Drama, 12 June-3 July. Hotels: Royal Station, Chase. (London 188 miles.)</i>
JULY	<i>Saunton, N. Devon: Village with 3 miles of perfect sands and enchanting hinterland. Hotel: Saunton Sands. (London 204 miles.) Frinton-on-Sea, Essex: Bracing air, sandy beaches, fine for children. Hotels: The Cedars, Grand, Frinton Lodge. (London 69 miles.)</i>	<i>Water ski-ing in Perthshire. Lochearnhead Hotel, Lochearnhead. (Edinburgh 65 miles.) Golfing at Glencagles, Perthshire, or the Turnberry Hotel on the Ayrshire coast. Fishing, tennis and croquet at both.</i>	<i>Llangollen International Musical Eisteddfod, Denbighshire. 5-10 July. Hotels: Royal, Bridge End. (London 185 miles.)</i>
AUGUST	<i>Newquay: Modern resort on the rocky coast of N. Cornwall, 9 beaches. Hotels: Atlantic, Headland. (London 255 miles.) Aberdovey, Merionethshire: The Trefeddian Hotel, one mile from village, has 18 acres of grounds, own beach, golf course. (Cardiff 123 miles.)</i>	<i>Shark fishing off Looe. Details from Guildhall, East Looe, Cornwall. Hotel: Boscarn, Looe. (London 228 miles.) Digging up the past. Details from the monthly Calendar of Excavations, published by the Council for British Archaeology, 10 Bolton Gardens, S.W.5. Membership 3s.</i>	<i>Edinburgh International Festival, 21 Aug.-10 Sept. Hotels: Caledonian North British, Roxburgh.</i>
SEPTEMBER	<i>Hastings, Sussex: Cheerful old fishing port, seaside resort of St. Leonards. In easy reach of some of the loveliest country and finest old houses in Sussex. Hotels: Royal Victoria, Alexandra. (London 63 miles.)</i>	<i>Narrow-boat holidays on English canals. Details from British Travel & Holidays Assoc., Queen's House, St. James's St., London, S.W.1.</i>	<i>Pitlochry Drama Festival, Perthshire. 16 April-1 Oct. Hotels: Green Park, Moulin. (Edinburgh 72 miles.)</i>

Off Looe in a small boat you can fancy yourself fighting a sailfish in the Caribbean—the Cornish sharks put up just as tough a struggle. Experts and novices are equally welcome and there is plenty of salty advice from the locally recruited crews. But to become a fully-fledged member of the Shark Angling Club of Great Britain (headquarters in Looe) you must prove that you have already landed a shark of 75 lbs. or more in British waters.



CRISIS AT INGRAM HOUSE

Fundamentalist faction intrigues for revised constitution

While Mr. Gaitskell has been preoccupied with his campaign for changing Clause 4, a tense conflict, it is reported, has been raging on the reinforced concrete fifth-floor of Ingram House, National H.Q. of THE TATLER & BYSTANDER.

A faction led by the Assistant Editor, an ambitious fellow, socially too influential to be disciplined, has been conducting a bitter battle to amend the magazine's constitution. These fundamentalists have never

been reconciled to the addition of the words "& Bystander" to the title. As the Assistant Editor (an acknowledged master of rhetoric) put it in a forceful address to an editorial conference: "This was a wartime expedient that should long ago have been brought into line with the facts of the post-war world and the aspirations of the people. How can we expect to put our competitors out of business when our title thus lays us open to continual misrepresentation? A bystander is a drone and this is the age of the worker."

Censorship charges

There were angry murmurings of "free speech" and "dictatorship" when the Editor, a mild fellow who seemed nettled by this open disaffection, called for next business. His stratagem managed to silence the opposition for a moment, but before long the controversy had erupted in the boardroom itself and directors were taking sides.

A resourceful old-timer anxious to ingratiate himself with the Editor (he wanted an office—not just a desk) caused a momentary rallying by appealing for the block votes of two affiliated publications. His argument was that, after all, *Illustrated London News* and *The Sphere* were not restricted to news of London or geographical news. But the wily managements of these two publications, cannily prompted by fundamentalist partisans, declined to become involved in what they regarded as largely an intellectuals' squabble.

Fighting memo flops

For the first time, it appears, the Editor began to realize that he was facing repudiation. Urged on by his intimates he prepared a fighting memorandum (he was sharp enough to know that he could not match his opponents in oratory). "Where is the evidence," he wrote, "that a single reader has failed to renew his affection from dislike of the

FROM OUR DISOWNED CORRESPONDENT

*A smuggled fragment from
the Editor's cuttings book echoes
a more famous controversy—
and may even be thought by some
to put it into perspective . . .*

word Bystander? And why should it be assumed that a Bystander is a drone? He might be a worker having a day off. If we give in now, all we have achieved will be undermined." But the Editor's memorandum misfired. For one thing he forgot that members of the staff (like members of every staff) never read another he reckoned without the astuteness of the Assistant Editor, who took the opportunity over the weekend to spread a misleading version of the Editor's memo, which he characterized as "Not leadership—not even readership."

The crisis was now at its peak and it became apparent that only a compromise could save the Editor from resignation. Exactly who drafted the successful formula is not yet known, but as soon as it was announced the ingenuity of it was recognized. A new clause has now been added to the constitution and the relevant section reads: "The title of the magazine shall be *The Tatler & Bystander*, but the words 'The Tatler' shall always be printed on the cover at least four times larger than the words '& Bystander'."

'Anybody fooled?'

With this subtle compromise a period of interneece quarrelling, it is hoped, has been happily brought to an end—though to some outsiders it does seem that the amendment leaves things pretty much as they were.

As one of them put it: "Is anybody going to be fooled by this?"

GOOD LOOKS

Boost as you bath

BY ELIZABETH WILLIAMSON

A bath is the best beauty tonic of all, but there's more to it than just climbing in and having a soak. For a start, it depends on why you're having it. Off on an evening's outing? Then a stimulating beginning is in warm water, deep and with plenty of flavour. First a circulation boost with an aloe mitt, then a soak, and finally a body friction to echo scent.

A tingling-fresh start to a spring day? Then tepid (but not chilly) water and a quick rub-down with a mitt impregnated with fragrant soap (see picture). Follow with a quick splash of cold water and another rub-down: try Yardley's After Bath Freshener in three flavours. Or try the sheer spoiling of Mary Chess massage lotion.

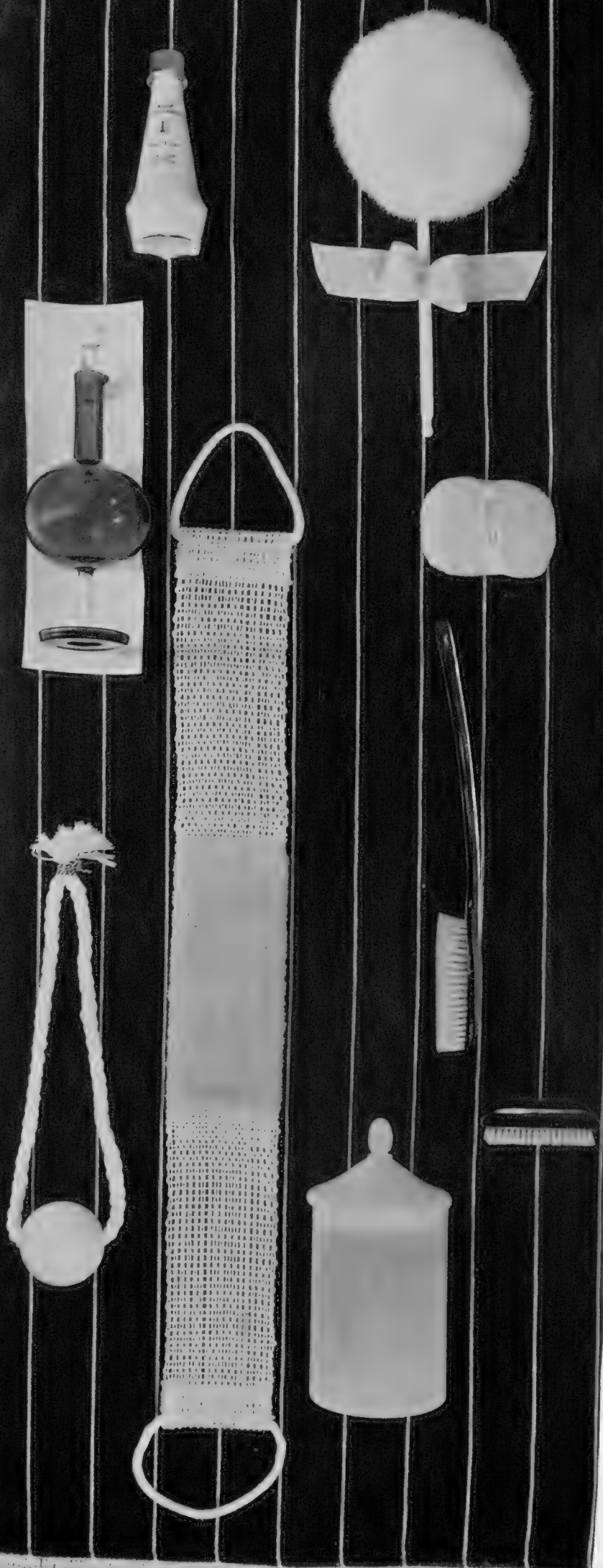
Bath bonus: If you laze in a very hot bath, try a spoonful of olive oil in the water. It puts back oil to make up for the loss of natural oil (some people swear it stops them catching colds, too)... Steam sets hair and gives added bounce, so don't forget to prepin it... Put skin food on face during a bath—the open pores are ready to absorb.

Of course there are baths and baths. The Turkish and Sauna do a much more thorough job than anything you can do at home: skin is thoroughly cleansed, and you usually lose weight.

Turkish first, and a lush one costs 12s. 6d. at the Dorchester (Mayfair 8888). Massage is an optional extra and costs 15s. 6d. Foam baths, radiant heat and hairdressing are also on tap.

A less rigorous translation of the Finnish **Sauna** bath (in Finland it includes diving into cold lakes and rolling in snow) exists at Finland House, Haymarket (Trafalgar 2601). The bath costs 15s., the massage 7s. 6d. It all takes around 1½ hours.

Bath accessories (left) take a pretty and practical view. The French swansdown puff on a ribboned stick is sensible because it's big and fluffy: 3 gns. from Fortnum & Mason. The bottle of Cream Body Massage by Mary Chess is big but not hefty and the White Lilac scented cream inside lives up to its name. Matching bath mitt (below the puff) is impregnated with soap: 21s. and 10s. 9d. from Mary Chess, 7 Shepherd Market, W.1. Blue glass stoppered decanter would dispense bath oil and cologne beautifully: £3 18s. 3d. from Finnish Designs, Norris Street, W.1. Bronnley Rose Geranium shower soap swings on a rope: 8s. 6d. The friction brush on a strap is long enough for efficient back scrubbing and the black pure bristle bath and nail brush are elegant etceteras: £1 17s. 6d. and 1 gn. from Dickins & Jones. The Italian milk glass jar and the grey, white-striped bath towel (4 gns.) everything stands on; both come from a selection at Liberty's.



COUNTER SPY

FABRICS
WITH
FLAIR IN SILKS
IN CHIFFONS
IN LINEN

THE lightness of silks and chiffons, the crispness of tailored linens, the dignity of satin for a great occasion, all find fresh expression among the spring fabrics with flair on the opposite page. The silks with clear or muted colours and their sister chiffons share the modern requisite of crease resistance and are pretty well uncrushable. The same cannot always be said for linen but the makers do guarantee uncrushability for the daffodil yellow linen shown on the facing page. All these fabrics are right for the cool, sleeveless and uncluttered look that predominates in fashion for the 1960 London season. The pure silk chiffon shown (*top, left*) in the picture is one of Liberty's Art Nouveau prints which they revived this year. These prints were the first choice for the clinging, trailing fashions of Edwardian England and the revived range, called *Lotus*, is in the most beautiful and exotic colours. This chiffon from the *Madriana* range shows enormous jungle flowerheads and leaves in greens and nut-brown on a deep lilac ground. At Liberty's, Regent St., 57s. 6d. a yard, 36 inches wide. Upright in the background stands the uncrushable daffodil yellow linen already mentioned. There is a range of 20 plain colours in this fabric by Simlow, exclusive to Simmonds at Stanley Lowe, New Bond St., 38s. 6d. a yard, 35 inches wide. Alongside is a pattern of rush-green irises printed on the white ground of a billowing pure silk by Ferguson Brothers. From Bourne & Hollingsworth and J. Bunce, Dudley, 28s. 6d. a yard, 36 inches wide. Draped over the left-hand side of the toy theatre's proscenium is an austere silk of pine green with black-green flowers. This is one of the lightweight pure Chinese silks by Berne Silks which are obtainable at John Lewis, Oxford Street, 17s. 11d. a yard, 33 inches wide. The sweep of shot greeny-beige silk chiffon is from the Jacquar French Room. It has a crinkly surface and comes in several colours. From Jacquar, Grosvenor St., 59s. 6d. a yard, 42 inches wide. On the toy theatre's stage is a pure silk by Ascher with a pattern of sage-green peonies on a peacock blue ground. The weave of the silk has a piqué look, new among Ascher's silks this season, which gives the fabric more body. From Liberty's, Regent Street, or by mail through Ascher's special agents, Cadogan, St. Alban's Mews, W.2, who will give details of this season's Ascher fabrics, supply samples and order for customers. The fabric costs 53s. 6d. a yard, 36 inches wide. Brilliant lime yellows, greens and vivid blues go to make up the gigantic rose-print on the warp-printed dupion draped on the right of the picture. An outstanding fabric for evening dresses, it is made by Bianchini Ferrier. From Debenham & Freebody, £6 16s. 6d. a yard, 50 inches wide. The antique toy theatre is from Gloria Antica, Brompton Road.







LONDONERS

—and all worth putting on a pedestal

The Duke of Wellington and his petrified colleagues on these pages are permanent citizens. Nothing ever changes for them except the parade of flesh-and-blood passers-by. Here is their chance to get to know some of the Londoners they'll be seeing this season. The equestrienne above makes an attractive first introduction. Her full-skirted dress of black, pure silk organza is mounted on pink taffeta with many petticoats and the large shawl collar of the dress is worn outside the matching collarless coat. Simone Mirman's white broderie anglaise hat is topped with a huge black rose. You can find the Rima model two-piece dress (about 74½ gns.) at Nora Bradley, Chelsea; Jenners, Edinburgh, or Samuels, Manchester. The antique rocking horse (pre-Waterloo) costs about £120 at Bazaar, Knightsbridge, and the Iron Duke's statue is not far away at Hyde Park Corner, near Apsley House where the present Duke of Wellington still has a flat. Norman Eales photographed the statues and the dresses



LONDONERS *continued*

1 A plain man himself—nobody could possibly argue about that—Doctor Johnson would probably approve the common sense of the two-piece (*right*) by California cottons with its fitted, sleeveless dress and short double-breasted jacket. The featherweight helmet of swathed net is by Mme. Vernier, the cloudy white bead necklace (£1 9s. 6d.) at Harvey Nichols. The two-piece (6½ gns.) is at Hunts, New Bond St.; Kendal Milne, Manchester; Owen Owen, Liverpool and branches. The statue—it does the doctor no justice—faces Fleet Street behind St. Clement Danes

2 Deep royal blue—a favourite with Sir Joshua Reynolds—is overlaid with a black Persian print for the wide-shouldered, sash-belted silk dress (*second right*) which also has a matching straight jacket not shown. Dress and jacket are both fully lined and made by Henri Gowns. The high hat of swathed black tulle with ciré satin bow and horsehair brim is by Simone Mirman. The dress (36 gns.) is at Marshall & Snelgrove, London; Griffin & Spalding, Nottingham; Mary Lee, Tunbridge Wells. Sir Joshua stands at the entrance to the Royal Academy, Burlington House

3 That imperturbable courtier Sir Walter Raleigh, a recent recruit to the ranks of London's statuary, is probably less surprised than any of them at the whims of female fashion. Given the right introduction he could probably still turn a pretty compliment for the girl (*third right*) in the neat ultra-1960 cotton tweed suit in a black and white check. The collar and cuffs are black grosgrain. The suit costs 48 gns. at John Cavanagh's Boutique in Curzon St. The French two-toned silk parasol with leather handle is at Presents, Dover Street. Sir Walter watches the changing scene from the east side of Whitehall

4 Best-known Londoner of all—though his statue stands outside the city—racehorse owner and racegoer, Sir Winston Churchill would see sense in the functional simplicity of the embroidered white piqué dress and jacket (*far right*) for summer race meetings. The dress is washable, low-backed and is worn with a narrow patent belt. Simone Mirman made the hat of black swathed tulle trimmed with ciré satin; navy calf shoes (4 gns.) are from Manfield, Regent St. The dress costs 45 gns. from the John Cavanagh Boutique. Sir Winston's statue is in his Woodford constituency





LONDONERS

continued



Coeur de Lion, so they say, spent most of his time at the Crusades and the ladies of his time were devotees of the cover-up or overall look. But Richard has had plenty of time to watch points since then and though he has his back turned he would surely approve his follower in her dress of lilac printed floral cotton on white with an overskirt lined in plain, deep lilac poplin. This Horrockses model (7 gns.) is at Marshall & Snelgrove, London; Peta Shaw, Hatfield; Frances Dee, Romford. White glow-calf open-back shoes (£7 19s. 6d.) from Pinet, parasol from Presents. Enquire for the antique rocking horse (*circa* 1800) at Bazaar, Knightsbridge. King Richard is in Old Palace Yard, Westminster



Well-known for eschewing baubles and such-like fripperies, Oliver Cromwell could only praise the austerity of Frederick Starke's lime-coloured pure silk shantung suit. Hat by Mme. Vernier, ear-rings (£1 2s. 6d.) from Harvey Nichols, navy shoes (£4 4s.) from Manfield. The suit (26 gns.) is at Nora Bradley, Chelsea; Kenneth Kemsley, Nottingham; Jenners, Edinburgh. The statue is in Old Palace Yard.

The Earl of Beaconsfield provides tough competition in his resplendent robes of state but his admirer rises to the occasion in an azure-blue silk gauze coat worn over a dress of white silk shantung. From Frederick Starke (53½ gns.) at Galeries Lafayette, Regent St.; Kendal Milne, Manchester; Vogue, Cambridge. White calf shoes (£4 9s. 11d.) at Manfield, Regent Street. Disraeli lords it in Parliament Square



Sir Ernest Shackleton's use for furs was strictly practical but the girl on the plinth is probably one in a million—if not two—for her coat of Azurine mink, the newest and most costly mutation, is the only one of its kind in England. The light creamy skins of this fabulous coat, made by Bradleys of Wigmore St., have pale grey markings. Worn with the coat is Simone Mirman's high hat covered with white marguerite heads. The statue of the polar explorer is in the wall of the Royal Geographical Society's building in Kensington Gore

LONDONERS

concluded



Peter Pan, the little boy who so obstinately refuses to grow up, has a companion here who is determined to do just the opposite—and as rapidly as possible. Her gay dress, made by Jean Allen from a Balmain *toile* is in pale champagne satin with a raised hemline and a strapless bodice. The pale beige satin court shoes (7 gns) are from Mondaine, the bracelet (£6 19s. 6d.) and ear-rings (10½ gns.) at Harvey Nichols. The dress costs about 32 gns from Fifth Avenue, Regent St., W.1, and Cannell, Southport. The Peter Pan statue commemorates his creator, Sir James Barrie, in Kensington Gardens



VERDICTS

- The play* **Flower Drum Song.** Palace Theatre. (Yau Shan Tung, Yama Saki, Kevin Scott, Tim Herbert.)
- The films* **School For Scoundrels.** Director Robert Hamer. (Ian Carmichael, Terry-Thomas, Alastair Sim, Janette Scott.)
Heller In Pink Tights. Director George Cukor. (Sophia Loren, Anthony Quinn, Margaret O'Brien, Steve Forrest.)
Seven Thieves. Director Henry Hathaway. (Edward G. Robinson, Rod Steiger, Joan Collins, Eli Wallach.)
Women Are Weak. Director Michel Boisrond. (Mylene Demongeot, Jacqueline Sassard.)
The Green Mare's Nest. Director Claude Autant-Lara. (Bourvil, Sandra Milo.)
- The books* **Born Free,** by Joy Adamson (Collins, with Harvill, 25s.)
Breakdown, by John Bratby (Hutchinson, 25s.)
Berenson, by Sylvia Sprigge (Allen & Unwin, 35s.)
- The records* **Count Basie Classics**
Basie Reunion
Breakfast Dance & Barbecue, by Count Basie
Basie-Eckstine Incorporated
Harry Edison Swings Buck Clayton
Fred Astaire Hits
Make Me An Offer
- The galleries* **Abraham Mintchine.** McRoberts & Tunnard Gallery
Soutine & His Circle. Crane Kalman Gallery
148th R.I. Exhibition. R.I. Galleries



Plenty flowers, but where drum?

IS THERE AT PRESENT ANY AUDIENCE in the world more hospitably inclined than the English? If they hear that something good has been done by any of their quite numerous favourites among foreign authors they are all agog to see it; and they are not easily put off by being told that the good thing is in point of fact a rather specialized national product and may not travel well.

None of the other great play-producing countries has developed anything like this catholicity of taste in its audience. The French are notoriously insular, the Americans instinctively protective. What, I wonder, would be Broadway's reaction if we were able to offer a really original musical which was set in Limehouse? The answer, I surmise, would be that America has plenty of Chinatowns of its own

and that there was not likely to be a public for an English treatment of Limehouse. This could be, of course, an eminently reasonable answer, and certainly there are times when our hospitable instincts land us into embarrassment.

Take the instance of **Flower Drum Song** at the Palace. It is a great success on Broadway, and one can just understand why. What is harder to understand is why it should have been brought to London. Well, Richard Rodgers and Oscar Hammerstein deservedly have names to conjure with in this country and while still on its way their latest musical is said to have drawn £100,000 in advance booking. Its commercial success should not, therefore, be in doubt, but I was not, I think, alone in finding its first performance an occasion a

BEGIN YOUR LANCÔME CARE YOUNG
 ...TO REMAIN VERY LOVELY

FRAICHEUR with water, will cleanse
 and clear.

NUTRIX ensures your skin beauty

HARMONIE for a daytime magnolia
 finish to your skin

LANCÔME

great deal less sparkling than I expected it to be.

There was a profusion of exotic charm and the lively dances were handled with a sure professional touch, but were not the songs and the tunes, with one or two exceptions, undistinguished, and as for the narrative thread that should bind the songs, is it not so thin that it can hardly be said to exist?

The setting is San Francisco's Chinatown which, whatever it may be like in reality, is turned all to flowery prettiness by being presented from the point of view of a rich Chinese merchant. He is less Americanized than his son. It seems right and proper to him that when he feels the need for grandchildren he should set about providing his son with a wife. But the slightly Americanized son has already proposed marriage to a girl of his

own choice. She is not a very good choice, having been for some years the mistress of the proprietor of a night club at which she does a strip-tease act, but the little hussy is frankly attracted by the prospect of a rich marriage.

The two big events in this slow-moving, largely uneventful story are that she is tricked by her lover into strip-teasing in the presence of her prospective husband's family and that the lover in turn is nearly hooked up to his rival's temporarily discarded bride. There is a faintly academic implication that the story gains significance from the clashing ideas of the older and younger generations of repatriate Chinamen, but the clash is virtually soundless and what we seem to be doing for most of the time is taking in an illustrated guide to the racial customs of San Francisco's Chinatown.

The cast is only partly Chinese. Miss Yau Shan Tung as the diminutive heroine gives a performance which gains in charm and quiet humour as the play goes on. Her night club rival, Miss Yama Saki, is a singer of astounding vitality. She and Mr. Tim Herbert, her detrimental lover, have some of the best of the songs, such as *I enjoy being a girl* and *Don't marry me*, and their singing of them is always a welcome break in the even flow of the story with its flatly drawn, formal characters.

The dancing, though it has the controlled energy which we look for in the American musical, is never particularly remarkable, though Miss Sonya Hana and Miss Naomi Kimura lead a brief and delightful ballet with grace and skill. But on the whole we came away with the sad feeling that, for

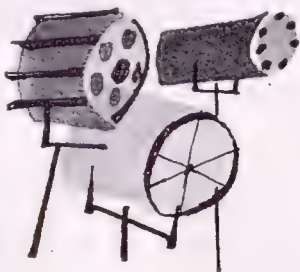
once, our hospitable instincts have come near to letting us down.



SPRING DOUBLE: *Tancred & Wilberforce* (Philip Guard & Robert McBain) propose to *Victoria* (Susan Hampshire) in *Follow That Girl*, reviewed last week by Anthony Cookman

CINEMA

by Elspeth Grant



The Lifeman cometh

THE TROUBLE WITH LIFEMANSHIP is that unless practised with genuine urbanity it becomes rather unpleasant—and of course no truly urbane person would ever want to be one up on everybody else. Mr. Stephen Potter made it sound vastly amusing and no doubt we all gloatingly noted the "ploys" he recommended and devised some of our own with which to put our unfavourite acquaintances out of countenance one of these days (if we could find it in our gentle hearts to do so)—but I feel it requires an essentially rather horrid disposition to develop into an expert and enthusiastic practitioner, as Mr. Ian Carmichael does in *School For Scoundrels*.

Initially the victim of an inferiority complex—intimidated by head waiters, ignored by taxi-drivers, shy with girls, the dupe of motorcar salesmen and the butt of bounders—Mr. Carmichael takes a course in Lifemanship at the College presided over by Mr. Alastair Sim (delicious as Mr. Potter). He proves a wonderfully apt pupil—rapidly blossoming out into the sort of crafty and cocksure character I find eminently dislikeable.

Mind you, I was all on his side when he stuck the crooked car dealers (Messrs. Dennis Price and

Peter Jones) with an even worse old crock than the one they had sold to him—and I could not help admiring the skill with which he reduced Mr. Terry-Thomas, the bounder *par excellence*, to a seething mass of irritation—but I thought the way he scored off Mr. Edward Chapman, his firm's accountant of whom he had gone in dread, was distinctly mean, and when he so successfully tried out the seduction ploys of "woo-manship" on Miss Janette Scott he became, in my eyes, a common or garden cad. An innocent myself, I feel for innocent people. My colleagues must be quite heartless: they all laughed like mad.

Mr. Terry-Thomas, talked by Mr. Carmichael into bashing up his new car and out of winning a game of tennis, took his revenge by showing himself the better comedian—the master of more killing funny facial expressions than Mr. Carmichael, even under so witty a director as Mr. Robert Hamer, can ever hope to muster.

In *Heller In Pink Tights*, Mr. Anthony Quinn is a touring showman, valiantly striving to introduce culture to the reluctant Wild West of the 1890s. The citizens of Cheyenne do not go for culture—but,

to a man, they do go for Signorina Sophia Loren, especially when, in pink tights and little else, as the unlikeliest boy-hero in theatrical history, she gallops through and round the auditorium strapped to the back of a horse.

The Signorina's most ardent admirer is a professional gunman, Mr. Steve Forrest, to whom, with a carelessness that might be calculated, she loses herself in a poker game. Mr. Quinn, who loves her dearly, is terribly distressed. He needn't worry: she turns out to be a misleading as well as a leading lady—and not above welshing. Miss Margaret O'Brien, now grown-up, makes an almost unnoticeable come-back in this somewhat rambling but not unpleasing piece. Oh, I forgot to say there are some rather gay though lethal Indians, too.

While *Seven Thieves* starts off a little slowly, I can promise you it works up to a simply terrific climax—the most exciting, breath-snatching burglary since *Rififi*. Mr. Edward G. Robinson is splendid as the master-mind who evolves a daring and ingenious plan to rob the Monte Carlo Casino of the millions of francs it keeps stashed away, in an ironclad safe behind steel bars and electric-eye burglar alarms, in its underground vaults.

Among his six carefully chosen accomplices are Mr. Rod Steiger, an ex-convict with organizing ability, Mr. Michael Dante, an expert cracksman, Mr. Eli Wallach, a saxophonist with enough acting talent to pass himself off as a bad-tempered baron—and Miss Joan Collins, as a cool, comely cabaret "stripper" whose sex-appeal procures for the conspirators invitations to the Governor's Ball.

The plan is put into execution—and carried out with such bravura, finesse and complete success that I

hoped for once crime might be allowed to pay. It was, of course, too much to hope—but all the same, this is a film I can warmly recommend.

I can't say the same of *Women Are Weak*—a French film, with dubbed English dialogue, which could only, I think, appeal to teenagers. It may, for all I know, continued on page 61



WHAT A WIG CAN DO. Top: Sophia Loren as the statuesque leading lady of a Wild West drama troupe, with its actor-owner (Anthony Quinn) in *Heller In Pink Tights*. Above: Off-stage, out of costume, she pleads frenziedly with her trigger-happy admirer Mabry (Steve Forrest)

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have been specifically designed for the little dears. They are welcome to it: I found it distinctly tiresome.

Three young girls—Mlle. Mylene Demongeot, a sexy blonde, Mlle. Pascale Petit, who is married, and beautiful Mlle. Jacqueline Sassard, a demure schoolgirl—fall in love with the same young man, M. Alain Delon, a budding Casanova. He gives them all what I believe is known as the run-around before they discover he is engaged and soon to be married to a rich South American miss. Outraged at his perfidy and lack of patriotism (he might at least have chosen a French girl),

they decide to murder him. Though, as might be expected, they bungle it, they do end up in prison: the rightness of this fails to compensate for the tedium of their company when on the loose.

The Green Mare's Nest is a French comedy of country life which should have stayed at home. When not indulging in such pastoral pleasures as watching the mating of a bull and a cow, the peasants are all for a tumble in the hay or a romp on the four-poster. The younger men are oafs and their seniors old goats—that's *my* opinion, for what it's worth.

RECORDS

by Gerald
Lascelles



The organization man

NO DOUBT EXISTS IN THE MINDS OF the jazz-loving public in Britain that Basie is the best. His brand of big band jazz is easily digested, and the unassuming little maestro has captured the hearts of those who throng the concert halls to hear him. The mighty power of his swinging band will be a warm and welcome sound when he opens his British tour at Bradford on Saturday, and a week afterwards he will return to London and the scene of one of his past triumphs, the Palladium.

At least one of the reasons for his success is the consistency with which he produces a well-balanced programme, mixing a handful of his old-established favourites with a nucleus of new material which is designed to keep everyone at the peak of his listening power. He has proved, time after time, that no one is indispensable in the Basie organisation, except, of course, William "Count" Basie!

Cast your mind back to the early '40s. Goodman, Miller, and Dorsey were the idols of the day, but Basie was playing jazz of a kind they had scarcely even heard, and which is little changed today. Try **Count Basie classics** (TFL5077) for the vintage music, with superb Rushing vocals thrown in. Then try **Basie reunion** (32-087) which is the 1958 recapitulation of what eight men from the earlier band can do with this sort of music. The riffing ensemble, the firm driving beat, and the exciting solo voices of trumpeters Clayton and Collins, tenor-man Paul Quinichette, are there.

The same sort of mainstream result is evident when Clayton joins forces with Harry Edison (CLP1321)

to front a seven-piece group of ex-Basie cornermen. This is perhaps the more exciting of the two records which illustrate the activities of the men who helped to put Basie where he is now.

His present band has been just as active in the recording world. Last year they invited that popular singer Billy Eckstine to join them in the studio for an album of jazz songs, of which six are themes composed by Billy himself. He first gained fame with Hines, then led his own big band for three years after World War Two—a band of fabulous potential which never caught the public's fancy—before settling down to become one of the top singers in the American hit parade.

The stereo release (SCX3290) with Eckstine is as exciting in its own rights as Basie's latest effort, **Breakfast dance and barbecue** (SCX3294). Although this was recorded publicly in the small hours before dawn, it is not bedtime music; in fact it is just the opposite. There are no strings, no sheet anchors to hold down Basie and his men—when they are ready to go, they just take off.

Not even Fred Astaire's best friends would claim that he had a magical voice, but his revival of past hits (London SAH-R6063) is so delightfully nostalgic that I cannot refrain from mentioning it. In a different but equally carefree way the cast of **Make me an offer** romp through their pieces (CLP1333) and prove to me that the writers David Heneker and Monty Norman have lost none of the talent they showed in their first Mankowitz collaboration, *Expresso Bongo*.



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BOOKS

by Siriol Hugh-Jones



The lioness in her life

MRS. JOY ADAMSON'S BOOK *Born Free* is an agreeable, modest, matter-of-fact account of a fairly startling friendship with a lioness called Elsa. Mrs. Adamson and her husband, who is Senior Game Warden of the Northern Frontier District in Kenya, reared Elsa from a cub, taught her to kill, and with great patience, tact and what must have been a considerable amount of selflessness, gave her back her own wild independence—though she and her foster-parents still pay each other affectionate social calls.

The misleading thing about big cats is that they look so cuddly; the irresistible thing about Mrs. Adamson's heavy but cosy chum is that she was—sharing camp beds, hurling herself against knees, lending herself as a pillow, and purring away like a domestic puss with a souped-up engine. To each her fantasy, whether it be singing the Marchallin at spot notice or high-

wire-walking while thousands cheer, and I must conclude that dedicated cat-fanciers, in their wilder moments ("They laughed when I sat down to stroke my tiger"), all dream of a nice big friendly lion on the hearth-rug, since I have been hard put to it to hang on to my copy of *Born Free* long enough to read it myself.

The book is full of admirable pictures of Elsa in attitudes variously abandoned, carefree, carnivorous, noble or squalid (and for all one knows, even enjoying a joke) and as a pin-up she rates a good deal higher than many ladies one could think of quite quickly. Few, for instance, could hope to look as appealing while snoozing jammed between the branches of a tree to make the most of the cooling draught.

The book is very simply written, with a minimum of those dispiriting phrases "as if to say" and "as

though to tell us," which herald the awful moment when even the wisest of writers—about—animals permit their subjects to lapse into direct human speech.

Having enjoyed *Born Free*, I have, I suppose, partly discredited my passionate belief that books should be written by writers (I have a similar sort of prejudice against do-it-yourself plumbing and bridge-building, and should deplore any jolly little move on the part of dressmakers to take out your appendix at a greatly reduced fee, on the grounds that anybody can do practically anything if the spirit is sufficiently willing). John Bratby, author of *Breakdown*, is a remarkable, if not tremendously enticing, painter and a keen self-portraitist, and all I can conclude after reading this odd, violent and dislocated book is that he is getting his own back on all the mythical charwomen who are believed to have gazed at Picassos and vengefully muttered "Could do it myself if I had the time."

The wild man with the breakdown is James Brady, who paints just like John Bratby—who keeps cropping up, maybe to confuse, maybe just for the laugh?—and looks like him, too, as you can clearly tell from what might be called the wealth of illustrations of despondent Bratby persons all looking more or less flayed alive. There is even a long and it seemed to me tremendously irrelevant ghost-story thrown into the welter of wild and whirling incident. Sometimes I thought of the small

boy who used to shout all the rude words he knew, like "armpit" and "district nurse," and sometimes I thought of a bumpy ride downhill on a thundering motor-bicycle with faulty steering and no brakes. Mr. Bratby goes "wurra-wurra" very fiercely like the lions who gobbled up Count Hogginarino, and there is no doubt at all that he is a remarkable painter.

There will probably always be a small group of stiff-necked die-hards to whom the initials B.B. will mean simply Bernard Berenson and nobody else whatever. Sylvia Sprigge's profoundly respectful and loving biography *Berenson* does at least tell in a nice straightforward way the life story of the sage of *I Tatti*, who died only last year and seemed to have been an historical figure for so long that it became increasingly hard not to credit him with inventing the Renaissance and building Florence.

I did not find it too easy to spy many glimpses of the real man through the rosy cloud of perfection in which the biographer devoutly swaddles him—maybe only an art historian and picture dealer could get through to him satisfactorily—and life in the Berenson household in the last years somehow sounds a considerable ordeal, with beautiful walks and prickly remarks at dinner and high-level art-talk and all.

Never mind: the whole book was worth it for the picture of the future Mrs. Berenson listening to Edmund Gosse talking about Botticelli, and saying to her brother "Oh, Logan, we are at the very centre of things."

GALLERIES

by Alan Roberts



The man with a mandoline

THE GENIUS SNATCHED BY DEATH before his prime will always arouse vain—but nonetheless fascinating—speculation about the might-have-been.

The Russian-Jewish artist **Abraham Mintchine** was only 33 when he died in 1931 and all his known works belong to the last six years of his life. Before going to Paris in 1925 he had spent two years in Berlin where he is reported to have had a flirtation with Cubism. But of the 40 pictures at the McRoberts & Tunnard Gallery only one—*Les Deux Musiciens*—lends any support to the "Cubist" story. There is about nearly all the others

a naive lyricism completely alien to Cubism.

The rapid growth of this lyricism, and the gently humorous emotionalism that accompanied it during the six years spent in Paris and Provence, suggest an artist aware of the death sentence hanging over him and feverishly trying to telescope experience.

There is, in fact, a lifetime between the slightly pathetic *Self Portrait*, in which he holds the mandoline he played in the streets to keep himself alive on his arrival in Paris, and the richly joyful *Port de Marseilles* painted during the last painful months of his life.

Some clue to the way in which he might have developed given a normal life span is hinted at in the show at the Crane Kalman gallery for, with Kremegne, Kikoine and Chapirow, Mintchine makes up the *émigré* circle of the title *Soutine and His Circle*.

Here the pictures have been arranged to stress any resemblances between the five artists. Undoubtedly resemblances, notably in choices of palette, do exist but whether because of the national and racial bonds between them, or because they were friends in Paris, or for some more obscure reasons, we can never know.

One thing, however, emerges clearly from this little show. Next to Soutine's, Mintchine's was the rarest talent.

In a world in which almost everything changes faster than most of us can keep up with it the annual exhibition of the **Royal Institute of Painters in Water Colours** stands like the Rock of Ages. New movements in painting have no more effect upon it than raindrops on granite, and every year, as I dutifully examine the exhibits (of which there are 726 jammed frame

to frame this time) I think I must be dreaming that I am at the previous year's show.

As it happens a single abstraction has this year wriggled past the selection committee (if there was a selection committee) but it is an innocuous one and no cause at all for alarm. The great bulk of the pictures still represent the triumph of technique over feeling, craft over ideas. And the overall impression is one of such mechanical facility that one wonders why the artists bother.

Oh for the vague sensitivity of a Wilson Steer or just a little fumbling feeling, instead of the hygienic, cut and dried landscapes of Rowland Hilder and his imitators, and the banal half-nudes of Sir William Russell Flint.

From Brittany, Brixham and Brighton come the boats and the beach scenes from last year's holidays to jostle the bowls of flowers by the artists who stayed at home.

No doubt it is all very gratifying for the exhibitors and a happy hunting ground for anyone looking for some modestly priced thing to brighten the hall or the dining-room.

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MOTORING

by Gordon
Wilkins



Continental trend in sports car bodies is reflected in this saloon and convertible at Geneva. Top: The new Gordon—Bertone built the body in less than a month from receipt of the prototype chassis—has a 290 h.p. Chevrolet Corvette engine and is expected to sell here for about £2,750. Above: Short-chassis Gran Turismo Lancia Flaminia with Carozzeria Touring body and 130 h.p. V-6 engine. Both cars have disc brakes

Price warning from Geneva

THE COLOURFUL BANNERS OF THE Swiss cantons were waving in the spring sunshine, the primroses and primulas were out and the fantastic fountain was shooting up to five times the height of the lakeside hotels as leaders of the world's motor industries gathered in Geneva for the annual motor show. They know that the reception accorded to their new models in this critical market gives some indication of their prospects in the fierce battle which will develop for world export markets when the leading European factories have completed their latest expansion programmes.

Sir William Lyons was host at the reception given by the Society of Motor Manufacturers & Traders, and directors of many other factories, British and foreign, received the guests at a marathon series of cocktail parties, luncheons and dinners which went on for days. For the moment Geneva was the centre of the automobile scene as it is of so many others, political, social and economic, from time to time. It will soon gain enhanced importance when the Mont Blanc tunnel opens a direct route by car, London—Paris—Geneva—Genoa—Rome, and when the Geneva—Lausanne motorway opens a fast new connection with the German autobahn system at Basle and with the other new all-year-round route across the Alps, the Simplon road tunnel.

These imaginative road projects will reinforce the movement towards closer political and economic association in Western Europe by speeding up international travel by car. They will also emphasize the geographical and spiritual isolation of Great Britain, which we exaggerate by requiring our visitors to produce costly, time-wasting and unnecessary customs documents for their cars and by submitting them to inquiries into their private affairs.

Our high taxes and import duties supplement the effects of the English Channel in keeping us ignorant of the facts of life in the outside world. British people generally have no conception at all of the value for money offered by foreign car manufacturers, any more than they have of the prices achieved under free competition for other consumer goods like cameras, radios and watches.

After walking round the motor show and listening to the speeches by motor industry leaders from various countries I sat down with

some price lists and tried to put myself in the position of a Swiss motorist shopping for a new car. And incidentally I ought to make it clear that in Switzerland as in the United States the list price is only the starting point for the bargaining and not something enforceable by legal sanctions as in England.

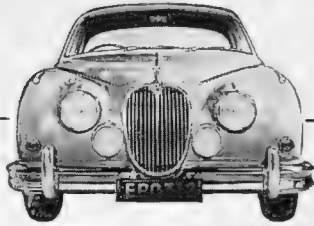
The choice is sometimes bewildering. As a sports car buyer which of these would you take? A Sunbeam Alpine at £1,130, an MGA coupe at £1,315, an Alfa Giulietta Bertone coupé for £1,350, or a Porsche 1600 for £1,370? If you were looking for a small family car would you take a Renault Dauphine at £549, a D.K.W. Junior at £573 or an Austin A.40 at £653?

When looking for a second car for shopping, would you feel that you absolutely must buy a Miniminor if somebody was pressing you to take a N.S.U. Prince for £106 less or a Fiat 600 for £42 10s. less?

If offered the new Mercedes 220S for £1,415 would you feel obliged to pay £170 extra to have a 2.4 Jaguar? Or given the choice which of these four family models would you take: a B.M.W. 700 saloon at £506, a Volkswagen *de luxe* at £545, a Morris Minor 1000 at £583, or a Triumph Herald at £675? Would you pay £844 for an Austin A.55 if someone urged you to accept a Simca Aronde *de luxe* at £592?

An ordinary Alfa Giulietta saloon might not appear irresistible against a Sunbeam Rapier with bigger engine, disc brakes and much more luxurious finish for an extra £12 10s. and a new Ford Anglia looks a snip at £564 which is £27 10s. less than a German built Ford Taunus 12M. But personally, I find some of these comparisons frightening and I think it might be a good idea to post a list of Swiss market prices, together with photographs of all the cars concerned, on some of our factory notice boards.

If only they knew more about the true values offered by our foreign competitors the British public would be much less tolerant towards the few home manufacturers who still continue to turn out cars with inferior finish. Thanks largely to the booming American market our current export position looks rosy, but I shall feel happier about our ability to hold our own in the cut-throat competition which lies ahead when our share of the Swiss market has risen above the present rather pathetic 8.5 per cent.



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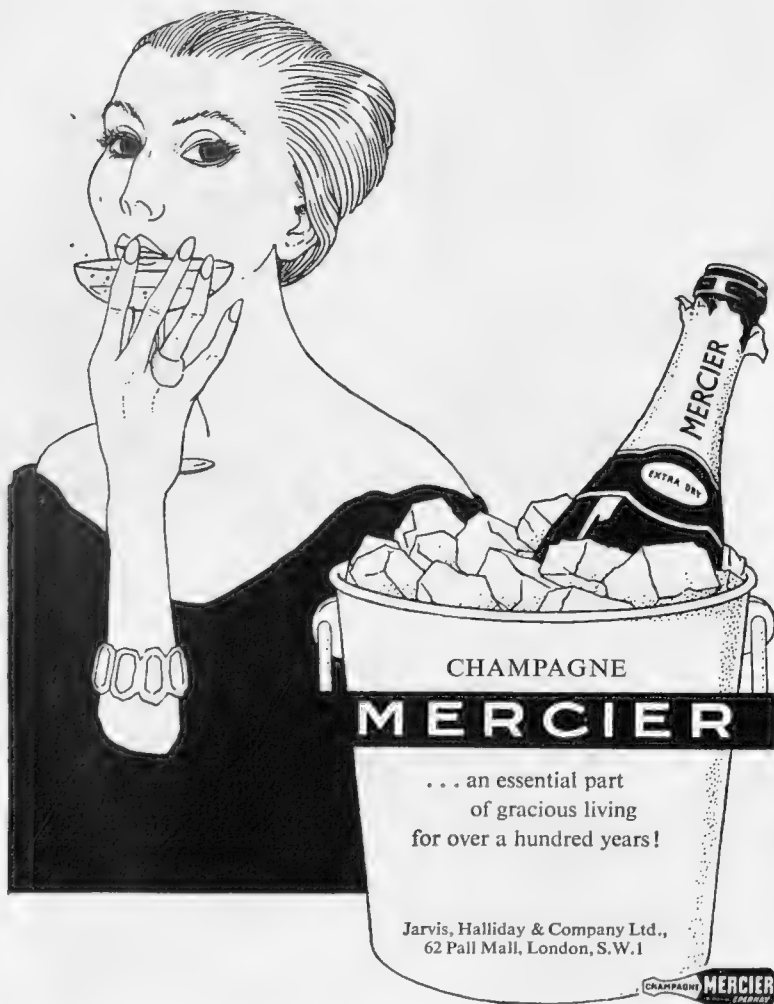
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DINING IN



by HELEN BURKE

Delicatessen defined

"DELICATESSEN," SAYS MY DICTIONARY, means "confectionery, sweets," but I never translated it like that. To me it meant various salads, roll mops and other herrings, gherkins and many (chiefly German) sausages. But a delicatessen shop or department now sells many other foods, and at the recent Delicatessen Exhibition in London (the first of its kind), it was pleasing to see so many ready-to-eat products displayed in a comparatively small space.

Here were unusual foods from every country in the world, from the "A" of America down to the "Y" of Yugoslavia, by way of, *inter alia*, canned foods from Bulgaria, China, Denmark, Greece, Israel, Japan, Poland and Russia.

But first, our own smoked salmon. To those of us who like this expensive delicacy, it must be reassuring to know that it is now obtainable ready sliced by "our precision slicing machine." Up to now, I have ceased to buy it for home consumption because I have never found a man behind a counter who could cut it to the same perfection of thinness that the best (human) slicers in the most expensive restaurants achieve. This innovation is less than a year old, and there must be many who are not yet aware of it.

Smoked eels, becoming increasingly popular, make a good second to salmon, and smoked trout are not far behind. When the trout are dry, however, I would prefer buckling.

Smoked cods' roe abounded at the exhibition. Few people would serve it straight, but it makes delicious *pâté*, such as *Taramosalata*, which appears on the menus of several Greek restaurants in London. It is easy enough to make, although a certain amount of effort is needed to produce a smooth-as-silk *pâté* to be spread on thin toast. Here is the way to do it.

Place $\frac{1}{2}$ lb. smoked cods' roe, freed of skin, in a mortar and pound it with a pestle or use a basin and a wooden potato masher. Add 2 slices crustless bread, first soaked in water and squeezed out fairly dry, and pound and beat the mixture together until smooth. Now gradually add a generous $\frac{1}{4}$ pint thick olive oil, as when making mayon-

naise, then finish with the juice of a lemon.

All this is pretty difficult to mix at first but, once the ingredients are incorporated, the mixture becomes soft and light. An electric beater would, of course, be ideal. For garlic-inclined folk, the juice of a good-sized clove, squeezed through a press, can be added to the mixture.

Every known product of *charcuterie* was shown and there were some foods I had not seen before. With the lessening of restrictions on American imports, there were many products from the U.S. One of the most interesting was the huge display of herbs and spices, and various blends and mixtures of them, from McCormick, known as "The House of Flavour." Fortnum & Mason have convenient hanging shelves for these spices.

Pizza enthusiasts will welcome a La Rosa packet from America. It contains the necessary flour and active dry yeast and a can of pizza sauce. Among the Marela products, also from America, were large bottles of *bortsch* (beetroot soup, to us) which can be served as non-alcoholic cocktails, as well as soup itself.

For quite a long time now, *strudel* "leaves" have been flown here from Vienna. These are sheets of extremely thin dough which only have to be filled and baked to produce a real apple *strudel* in about a quarter of an hour. Now one firm actually flies rolls to this country from Vienna, daily!

On one stand I saw flat glasses of *antipasto* (Italian hors d'oeuvres) whose contents were arranged to appear like inlaid pictures of people, animals and birds—so realistically that one forgot for the moment the foods themselves. It occurred to me that this was something of a waste of time—but we should be thankful for craftsmen who care enough about their products to carry out such intricate work.

I would not say that *Tabasco* was a delicatessen, but it does contribute piquancy to many foods. Here there is a pleasing incongruity. *Tabasco*, in this country, is marketed by Horlicks, so that the makers of the mildest malted milk deal also in the very hottest stuff.



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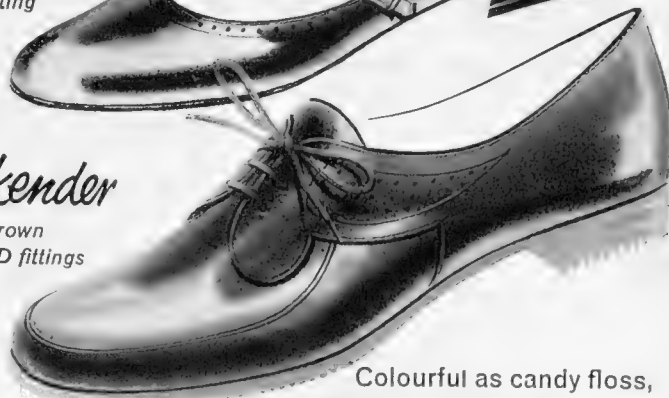
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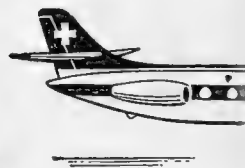
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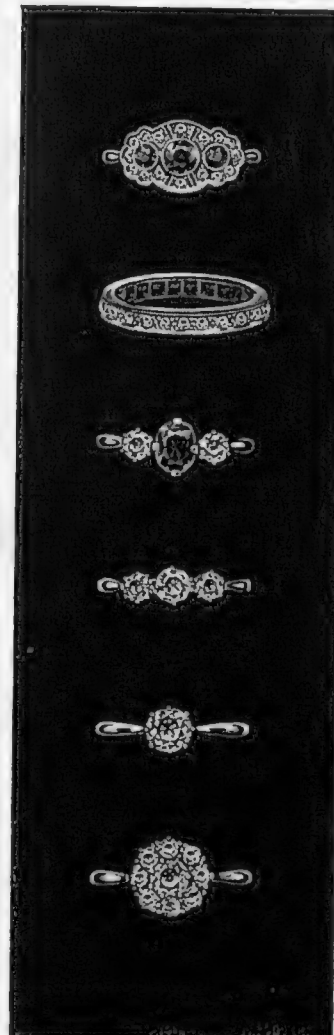
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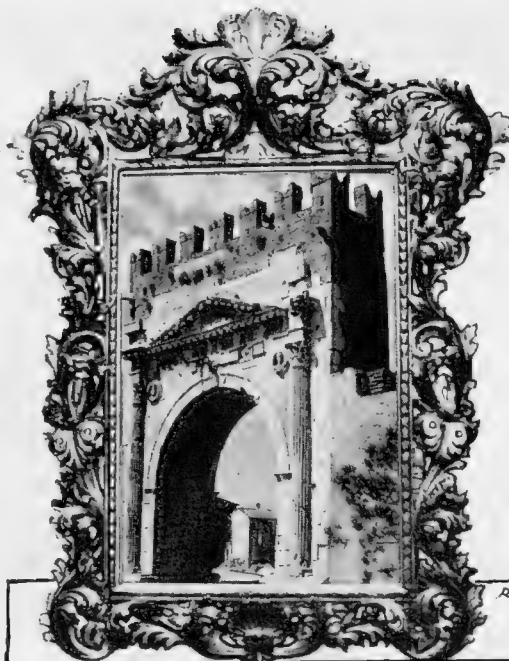
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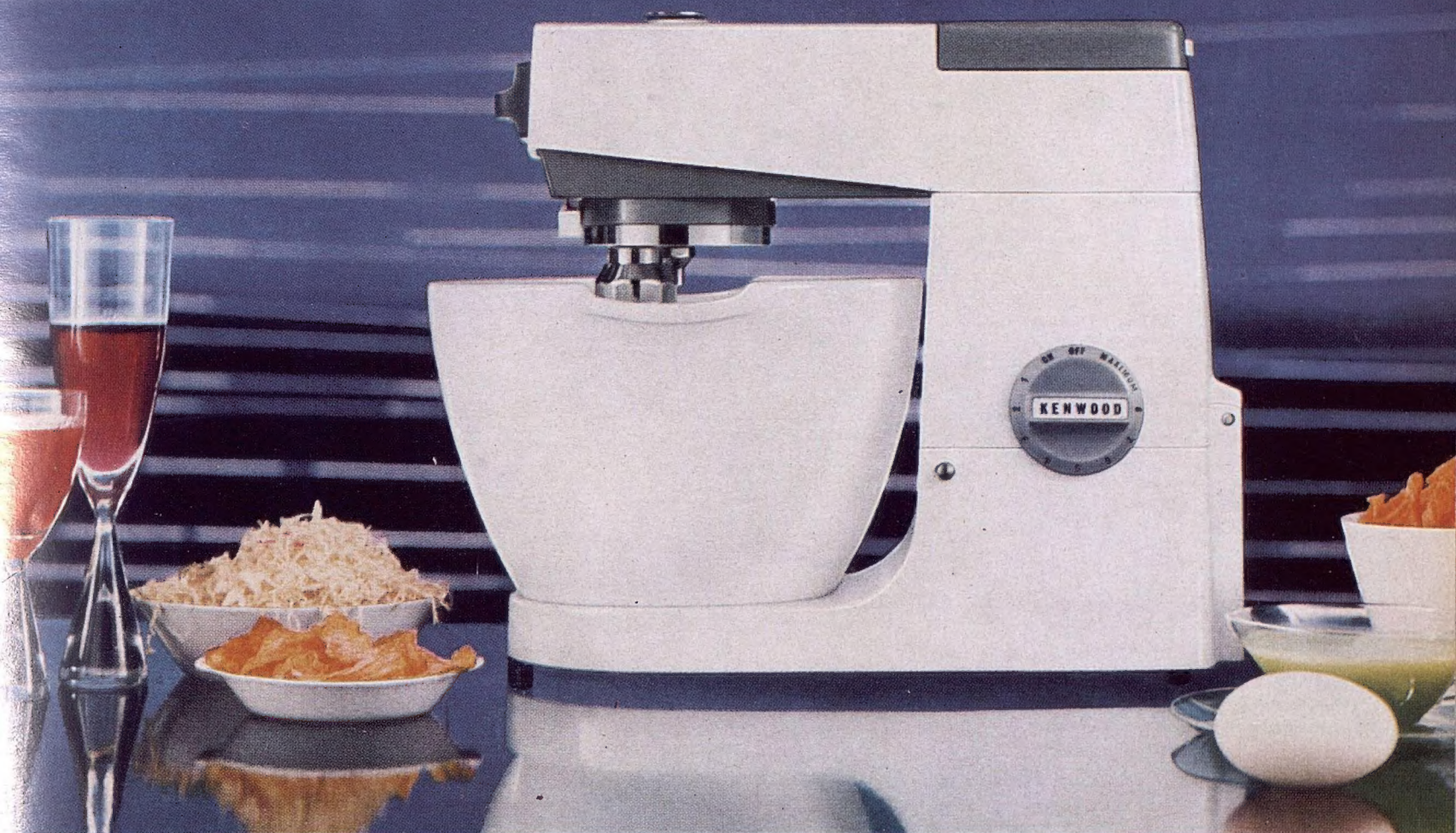
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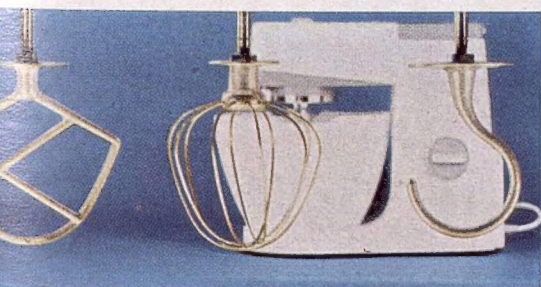


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